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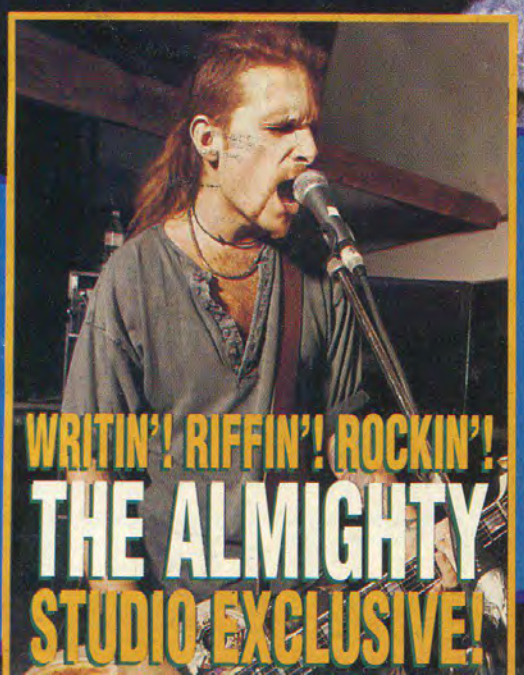

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Issue 1 March 1994
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ON SALE THURSDAY FEBRUARY 25!

PANTERA!

The Cowboys From Hell look hot faves to play Donington! And there's a new single to boot! Full details on... Page 6!

KONTENTZ

4 OZZY OSBOURNE!
When will The Oz release his next LP? And what's this about STEVE VAI looking set to join his band? You'll get all the exclusive details here, plus hot Metal news on DANZIG, THERAPY?, DEF LEPPARD, NIRVANA and more!

15 VAIN!
After career doldrums and the ill-fated Roadcrew project with Steven Adler, Glam king DAVY VAIN is back with a new album, new band-members and a new attitude!

16 THE ALMIGHTY!
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18 NIRVANA!
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29 RED HOT CHILI PEPPERS!
Eight-page full-colour poster spectacular of da Chilis in all their glory, plus an update on what's cookin' with their new guitarist, ex-Jane's Addiction man DAVE NAVARRO!

38 BON JOVI!
They don't care about writing hit singles: JON BON JOVI and RICHIE SAMBORA just wanna get their rocks off! We help 'em, as they hit town for a BRITS appearance, and chew the fat about the recording of their next album!

56 WOLFSBANE!
With singer BLAZE BAYLEY's much-publicised defection to the ranks of Iron Maiden, there was no way out for the remaining Tamworth terrors! But how bitter has the split been, and what will STEVE DANGER, JEFF HATELY and JASE EDWARDS do now? Only Kerrang! has the answers, straight from the Wolfies' mouths! It's the last EVER Wolfsbane interview!

62 MANIC STREET PREACHERS!
He's a right miserable sod, and his taste in music reflects this! Yup, RICHEY JAMES of the Manics opens his record closet!

BARE ESSENTIALS!

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KOVER KWIZZ!

Cover stars Bon Jovi are about to enjoy a 'Dry County' with their next single. So here are some suitably alcohol-related queries for you!

1 Which Seattle frontman's second solo LP is titled 'Whiskey For The Holy Ghost'?

2 Which bearded mavericks were arrested for 'Drivin' While Blind'?

3 Who invited you to 'Have A Drink On Me'?

4 Whose album was called 'Beers, Steers And Queers'?

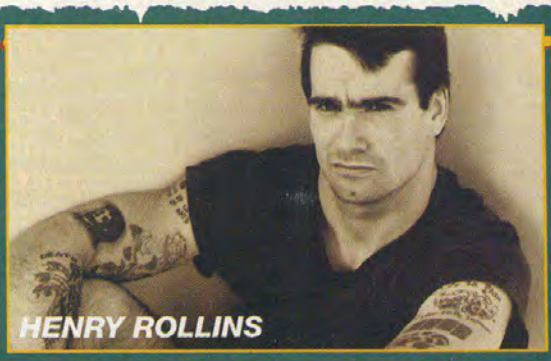
5 Who warned of the perils of 'Demon Alcohol'?

ANSWERZ: 1 Mark Lanegan, 2 ZZ Top, 3 AC/DC, 4 Revolting Cocks, 5 Ozzy Osbourne.

Cover pic of Jon Bon Jovi by Ross Halfin, Ricky Warwick by Ray Palmer, Kontentz pic of Wolfsbane's Jase Edwards by Paul Harries.

THE HOTTEST NEWS IN METAL *FIRST!*

MAYHEM



HENRY ROLLINS

OZZY OSBOURNE: no time to break in an 'unknown' six-stringer

Pix Ray Palmer

OZZY: VAI TO FILL ZAKK'S BOOTS?!

Guitar god primed to step in on next LP! The Double O tells all!

■ ***OZZY OSBOURNE*** is lining up guitar hero *Steve Vai* for a possible collaboration on the next Ozzy album!

The pair were spotted in deep discussion backstage at the *Birmingham NEC* last December, when the guitarist's band project *Vai* were supporting *Aerosmith*.

Ozzy's guitarist of the past five years, *Zakk Wylde*, is currently recording an album for Geffen with a new band – and is therefore unable to devote all his time and energy to the Ozzy album.

Steve Vai would obviously be a more than ample replacement for Zakk. Vai has already worked with such Hard Rock giants as *David Lee Roth* and *David Coverdale's Whitesnake*.

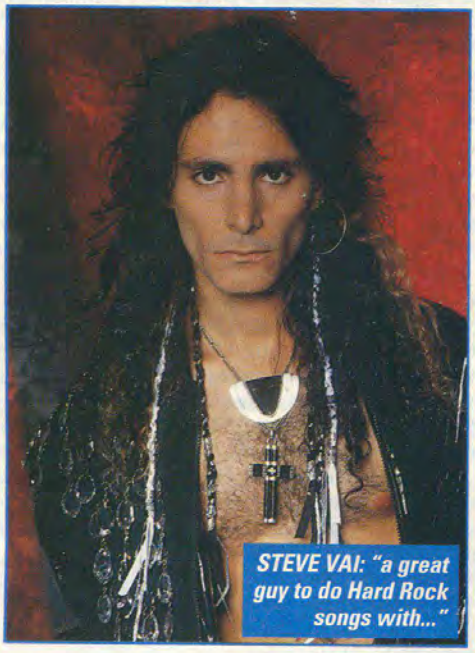
With rumours hotting up, Ozzy has decided to put the record straight in *Kerrang!*.

Speaking from his Los Angeles home, Ozzy told Mayhem:

STOP PRESS

SOUNDGARDEN **are to launch their new album with a *'Superunknown'* secret gig on March 12. The venue for the show – which precedes the Seattle stars' forthcoming UK tour by four weeks – is "somewhere in London"...**

ROLLINS BAND **have announced a full UK tour to tie in with the release of their forthcoming album, *'Weight'*. They play *Dublin Tivoli* April 22 and 23, *Belfast Limelight* 24, *Manchester University* 25, *Newcastle University* 27, *Leeds Metropolitan University* 28, *Norwich University* 29, *Bristol University* 30, *London Kentish Town Forum* May 2, *Portsmouth Pyramids Centre* 3, *Leicester De Montfort University* 4. Away from touring and recording commitments, heavyweight frontman *Henry Rollins* has recently co-starred with *Charlie Sheen* in a new film, entitled *'The Chase'*, and is also set to appear in another with heart-throb *Keanu Reeves*!...**



STEVE VAI: "a great guy to do Hard Rock songs with..."

"I've met Steve Vai a couple of times. He seems like a very nice guy.

"I realize that Zakk won't be able to fulfil all commitments; you can't bat and bowl at the same time. I haven't contacted Zakk in the last couple of days, so we'll see what happens.

"The God's honest truth as far as me and Zakk are concerned, is that I'm proud to have discovered new talent. The most rewarding thing I get is remembering this raggedy-arsed kid walking through the door and ultimately becoming this great guy.

"And Zakk Wylde *is* a great fkin' guy! The whole band is. I've worked with a few assholes over the years, but these guys are great to work with. They help me out and I help them out, and so far we've got about six songs together for the next album.**

"The record company said the other day, 'We've got the meat and vegetables', which translates into them wanting a couple of Hard Rockers. Steve seems like a great guy to do those songs with, but we'll see.

"Zakk's still got one more month with us, and I have to talk further with Steve.

"I haven't had a bad run with guitarists. It's gone well with everybody except *Jake E Lee* – and I don't know what the fk happened to him!**

"I always like to find an unknown guitarist, but that takes a year to work in. It takes 'em six months to get over the 'I'm working with Ozzy Osbourne' ego trip and figure out that this is a gig with everyday Joes.

"I haven't got time for that any more. By the time I had a record out under those circumstances, I'd be 48 or 49!"

More Ozzy news next week, when the Double-O talks about writing an album sober for the first time in his career!

STEFFAN CHIRAZI

DANZIG SMASH AMERICA!

■ **DANZIG**, the LA-based gothic Hard Rockers, have finally cracked the States with a live version of their 1988 classic, **'Mother'**.

Released as a single and lifted from the band's latest **'Thrall – Demonsweatlive'** EP, 'Mother '93' has seen enormous success at all the major American radio stations and is currently at Number 52 in the US charts – and climbing.

The single's success has helped propel sales of 'Thrall...' to Gold status. Consequently, the band's eponymous debut, which features the original version of **'Mother'**, has now sold more than half-a-million copies Stateside.

The success of 'Mother '93' is yet another example of the enormous power and influence wielded by MTV, who – having previously ignored equally strong Danzig songs and videos – decided to place the live video for 'Mother '93' into their 'Buzz Clip' category. This is the same category that helped **Faith No More**'s **'Epic'** smash the US market in 1989.

Due to earthquake damage sustained to his house, frontman **Glenn Danzig** was too busy to talk about his recent surge of popularity, but in a conversation with *Kerrang!* last year, he was clear on what he thought about success.

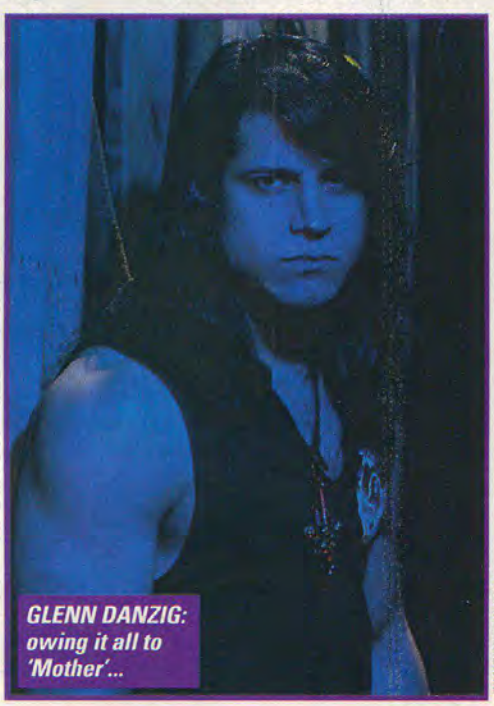
"Let's get something straight," he said. "There's nothing wrong with mass marketing. It's when you *change* what you do so you can be mass marketed that's wrong."

It seems fitting that after years of ridicule from mainstream sources, Danzig are finally breaking out from under their 'cult' tag.

"We're still here, and as much as everybody takes the piss out of us all the time, the fans are there," Danzig said. "And we've got what we did, and we did it by the school of hard knocks.

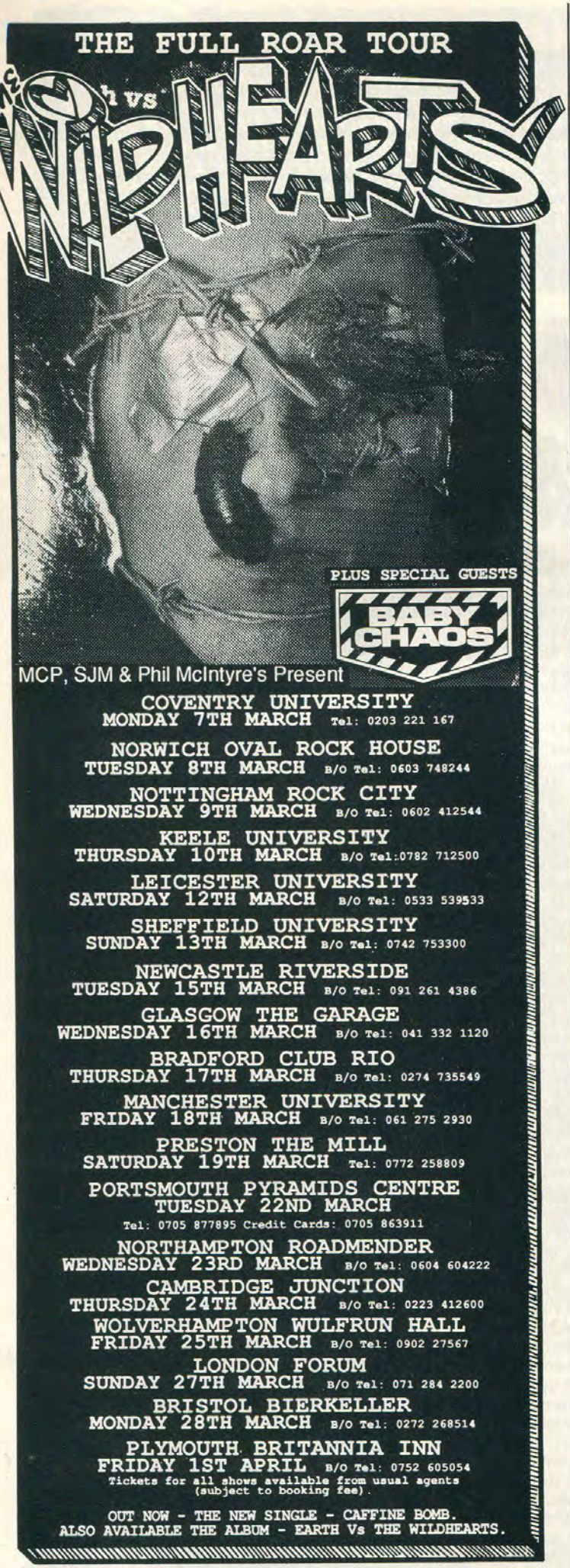
"There's some stuff that doesn't rely on trendy bullshit to sell records. We rely on music."

Plans are currently afoot to release 'Mother '93' in the UK. Meanwhile, the band are taking a short break before returning to the studio to begin the follow-up LP to **'How The Gods Kill'**. ***STEFFAN CHIRAZI***



GLENN DANZIG: owing it all to 'Mother'...

Pic Mark Leialoha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PANTERA FOR

The Texan Power mob storm in as festival favourites, as Donington organisers promise 'imminent' confirmation of headliners! Plus, hot news on Pantera's killer new single!

■ **PANTERA** have emerged as strong contenders for a place on the bill for the **Donington Monsters Of Rock Festival**.

The crushing Texan Power Metallers entered the frame the same day that festival organisers announced that they were poised to confirm a headline act for the event. A second band is also expected to be secured this week.

Organisers MCP were keeping their cards close to their chest as they spoke to Mayhem this week, but did say that an announcement was "imminent". Tickets, according to an official spokesman, could be on sale within a week.

Aerosmith have been strong favourites to headline the festival from as long ago as late last year, and **Mötley Crüe**, who return to the scene with a powerful new album – titled simply **'Mötley Crüe'** – next month, appear serious contenders for the coveted 'Special Guest' slot.

Pantera, whose ferocious new album **'Far Beyond Driven'** is unleashed in March, would help make this prospective top three a phenomenal line-up.

"Aerosmith, Mötley Crüe and Pantera would indeed be a very strong line-up," said the MCP spokesman, "and one which we would no doubt like to put together... at some time.

"All I can say at the moment is that we will be putting together a terrific package.

"Last year, Donington didn't go ahead because we couldn't get together a good package – we need bands of a certain calibre. This year, we can."

Of the much talked-about 'new talent' stage, the spokesman is similarly non-committal.

"We are certainly looking at the option, as it would enhance the festival and also mean we could put on more bands. But the sheer cost of a second stage is something that has to be addressed. The 'new talent' stage is far from a certainty."

Refusing to comment on any particular bands, the spokesman concluded: "We will be announcing a headliner and one other band imminently. The rest of the bill will be confirmed in stages."

Meanwhile, Pantera return to active service with a crushing new single on March 7.

Entitled **'I'm Broken'**, the record – produced by the band and long-time collaborator **Terry Date** – is backed on all formats (bar 12-inch) with **'Slaughtered'**. Both tracks are lifted from the band's brutal new album, which is released through EastWest on March 21.

'I'm Broken' will be available on two CDs and a **'Hostile Moments'** 12-inch in a gatefold sleeve. The tracklistings are as follows:

CD 1: 'I'm Broken', 'Slaughtered', **'Domination'**, **'Primal Concrete Sledge'**. CD

Pic Joe Giron

DONINGTON?

2: 'I'm Broken', 'Slaughtered', **'Cowboys From Hell'**, **'Psycho Holiday'**. 12-inch: 'I'm Broken', **'Mouth For War'**, **'Walk (Cervical Mix)'**, **'F**king Hostile (Biomechanical Mix)'** – remixed by **Godflesh**'s **Justin Broadrick**.

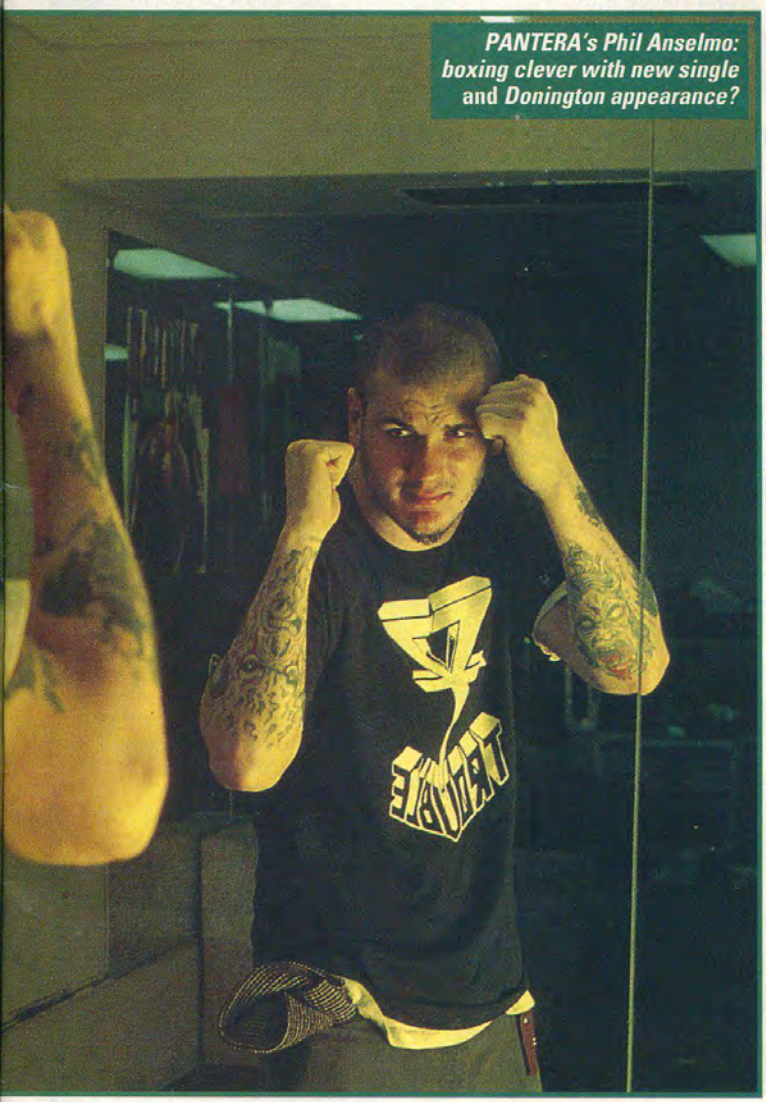
'Domination', 'Primal Concrete Sledge', 'Cowboys From Hell' and 'Psycho Holiday' were all recorded live at 1991's **Moscow Monsters Of Rock Festival**, where the band played alongside **AC/DC** in front of an audience in excess of 500,000. 'Mouth For War' is lifted from the band's **'Vulgar Display Of Power'** LP.

Following the single, 'Far Beyond Driven' will initially be available with limited-edition special packaging on both the CD and vinyl formats. The LP will be issued as a double in a gatefold sleeve, with the lyrics reproduced. Direct Metal Mastered and cut at 45rpm, it will also come with artwork that differs from the other formats. Initial orders of the CD will come in a special presentation box.

To celebrate the release of what the band are describing their "most uncompromising, heaviest and most intense" album to date, various Rock clubs across the country will be holding special Pantera evenings, where the single will be played and Pantera goodies given away. These will include T-shirts, stickers and the occasional jacket. The dates are as follows:

Nottingham Rock City February 25, **Glasgow Cathouse**, **Southport Manhattan's** and **Blackpool Tache** 26, **Bristol Bierkeller** and **London Camden Palace** March 1.

The band – who will not be appearing at any of the promotional nights – plan to be back in the UK this summer. According to an official band spokesman, festival appearances *are* a possibility.



PANTERA's Phil Anselmo: boxing clever with new single and Donington appearance?

smashing pumpkins

the new single

disarm

SMILE

7inch limited edition coloured vinyl
contains "siamese dream"
unavailable elsewhere

12inch and cd1 contains
2 other previously unreleased tracks
"soothe" (demo) and "blew away"

cd2 contains 2 previously unavailable
cover versions of "dancing in the moonlight"
(thin lizzy) and "landslide" (fleetwood mac)

Hut recordings

hut43 7inch 12inch cd1 cd2

TOUR MAYHEM NEWS

■ **POISONED ELECTRICK HEAD**, the patently nutty St Helens octet, are currently working on their second album, **'The Big Eye Am'**. The record will be released on April 11 and followed by a full UK tour.

In the meantime, they promote mad new single **'Out Of Order'** with dates at the following:

Leicester Princess Charlotte February 25, **Widnes Queen's Hall Studio** 26, **London Marquee** March 1, **Derby Wherehouse** 3, **Bedford Angel** 4, **Birkenhead Stairways** 5.

■ **RAGING BALLS** play their farewell gig at **London Kingston Grey Horse** February 26.

■ **'NOISY MOTHERS'**, the country's leading Rock TV show, is to undertake a Metal-mungous promotion tour in the coming weeks. Show presenter **Krusher** will be taking his Cosmic Couch to **Nottingham Rock City** March 11, **Birmingham XL's** 12, **London Astoria** 13, **Norwich Samantha's** 17, **Glasgow Cathouse** 18, **Bristol Bierkeller** 22, **Leicester University** 26, **Wolverhampton Cage** April 2, **Sheffield Roxy's** 4.

The London and Nottingham dates coincide with live shows by New York boogie-merchants **Raging Slab**, with **Paw** and **Headswim** added to the London bill. Various giveaways and prizes will be slung yer way each night!

■ **LOOSE** play **London Marquee** March 29, **London Wardour Street Wag Club** 30, before jetting off to Spain for a month-long tour.

■ **MOTHER'S RUIN** play **Poole Jolly Sailor** March 3, **Tiverton White Ball** 4, **Winchester Railway** 11, **Seaton Sleeper** 19, **Weston-Super-Mare London Inn** 24.

■ **PAGAN WHEELS** play **London Greenwich White Swan** April 2 (an all-day Rock festival), returning to the venue on April 30.

LEPS IN MOTT TRIBUTE!

■ **DEF LEPPARD** singer **Joe Elliott** and **Queen** drummer **Roger Taylor** are to head an all-star cast at a memorial concert in April.

The event, taking place at **London Hammersmith Apollo** on April 29, will be in memory of late **Mott The Hoople** guitarist **Mick Ronson**, who died a year ago.

"It's gonna be a bit like the **Freddie Mercury** thing," said Elliott, speaking exclusively to Mayhem. "It seems that just about everyone who ever had anything to do with Mick has been invited! I'm doin' it, and some of the other names doing the rounds are **David Bowie, Chrissie Hynde, Bryan Adams, Iggy Pop, Lou Reed**... even **The Wildhearts**.

"I'm a big fan of Mick's and have been for years, so I'm delighted to help out. It should be a great night."

Other artists already confirmed include ex-Mott frontman **Ian Hunter**, ex-**Rolling Stone Bill Wyman**, **Mick Jones** (ex-**The Clash**) and former **Sex Pistols** bassist **Glen Matlock**. Radio One's **Bob Harris** will be compere for the evening.

Said concert organiser **Kevin Cann**: "Mick's family and close friends were especially keen to put this concert on at the Apollo.

Mick's association with the venue is legendary and a larger place would be inappropriate.

"The evening will be a celebration of Mick's life and work. It's a way for fans and admirers to say goodbye and share his memory and talent."

Tickets, at £25 each, are available now, on a four-per-person basis.

To coincide with the event, Epic are to release a Mick Ronson tribute LP featuring David Bowie, Joe Elliott, Chrissie Hynde, John Mellencamp and previously unreleased Ronson material.

Elliott has sung on three tracks put forward for inclusion on the LP, all of them recorded with Ronson just prior to his death.

DEF LEPPARD's Joe Elliott: rockin' with all the old dudes in the memory of Mick Ronson (inset)

Elliott pic Ross Halfin. Ronson pic Joe Dangay

BBC KNOCK ROCK SHOCK!

■ THE ROCK night at the annual Radio One 'Sound City' event has been scrapped this year.

Scheduled to take place at **Glasgow Tramway** between April 4 and 9, the event – which features a broad range of music – was originally earmarked to feature a Rock special on the last night, Saturday, April 9, but plans were scuppered when BBC chiefs voted to end 'Glasgow Sound City' with a show more in line with that day's **'Johnny Walker's Saturday Sequence'**.

THERAPY: joining Kerbdog in the Beeb's Metal stakes?

Tony Wilson, producer of Radio One's long running **'Rock Show'**, which is currently enjoying improved ratings with new presenter **Claire Sturgess** and a new Sunday afternoon slot, said he was disappointed with the situation.

"It is a shame that we do not have a proper Rock night this year," he told *Kerrang!*, "but it's not to say that we won't have a Rock night the next time around.

"There will, however, be some 'crossover' bands playing live during the event, some of which will no doubt appeal to Rock fans."

Last year, Scot Rockers **Gun** headlined the event, with **Wolfsbane**, **The Screaming Jets**, **Dogs D'Amour**, **Kerbdog** and **Strongheart** in support.

Kerbdog have been confirmed to play again this year, though no date for the Kilkenny four-piece has yet been finalised.

Fellow Irishmen **Therapy?** are also rumoured to be among the more 'Metal' representatives, but have not yet been confirmed.

Iron Maiden manager **Rod Smallwood** said the lack of a designated Metal night was a scandal.

"At a time when Britain is producing more great new Rock bands than at any time in the last 12 years, it's scandalous that Radio One haven't been able to include a Rock night at 'Glasgow Sound City'.

"If British Rock is to compete with the recent domination of the USA, it needs support, and this support should start at home – Radio One included."

A spokesman for Radio 1 told *Kerrang!*: "We are tending to mix musical styles this year, and we have not forgotten our Rock audience. If they do tune in, we are sure they'll find plenty of music that they like."

Any Rock fans feeling badly done to can write to Radio One controller **Matthew Bannister** at: **BBC Radio One, London W1N 4DJ** with their complaints.

TOUR MAYHEM NEWS

■ **UNDERSTAND**, the hotly-tipped Southend straight-edgers, have been confirmed as support to **Clawfinger** on the first half of the Swedish Rap Metallers' forthcoming UK tour.

Understand, who have recently signed to EastWest Records, play from February 23 to March 5, inclusive. A support for the remainder of the tour has yet to be confirmed.

■ **HALIMAN**, a Kent-based Thrash outfit, have lined up the following gigs: **Gravesend Red Lion** March 6, **London Greenwich White Swan** 19, **Gillingham Excalibur's** 25, **Tonbridge Wells Forum** 28, **Herne Bay Druid's Arms** April 9.

■ **TANTRUM** promote new demo **'Power To The Five'** with dates at **Stafford Dougal's** March 4, **Clywyd Connals Civic Hall** 12, **Dudley JB's** 21, **Wellington Duke** 25, **Worcester Northwick Theatre** April 1, **Brierley Hill Robin Hood** 6, **Stone Oasis** 8, **Cardiff Bogiez** 15, **Cannock Wheatsheaf** 29, **Leicester Pump And Tap** May 7, **Nottingham Narrowboat** 14, **Swansea Marina** 20.

■ **THE TELLING** play **London East Ham Ruskin Arms** February 27.

■ **HARD ROCK** bands are being sought for a new Metal night at the **Full Moon/Eclipse** pub in Essex. Interested parties should send tapes and details to **Alan Holloway** at: **Full Moon/Eclipse, Stokes Croft, Bristol**, or take a tape along to any Thursday Rock night.

■ **CAT ANNA** play **London Camden Monarch** February 25, **Stoke Newington Samuel Beckett** March 10.

■ **ARBITRATER** undertake their "Commercial Suicide Tour" with dates at the following: **Clacton Lord Nelson** February 26, **Lemington Spa Bath Place** March 4, **London Marquee** 9, **Hereford Market Tavern** 11, **Basingstoke Premiers** 12, **Worcester Northwick Theatre** 18, **Milton Keynes Skoolhouse** April 8. Support comes from **Perception**.

■ **CAST OF HAWKS**, "Mood Metallers" from London, play **Reading Granby Tavern** March 4, **Southampton Boogies** 5, **London Fulham Swan** 9, **Aylesbury Hazel's** 11, **Croydon Cartoon** 16. Further details will be announced soon.

■ **JUDDA** have been added to the **Mad Cow Disease/Split Pigs** date at **Salisbury Arts Centre** on March 5.

■ **STAR WHORES** play **London Marquee** March 10, **London Parkway Dublin Castle** 24.

■ **POKE** play **Worcester Spyda's Bar** February 25, **London Marquee** March 9, **Telford Duke Of Wellington** 11, **Worcester Spyda's Bar** April 1, **Ross-On-Wye Barrell** 9.

The band plan to release a five-track EP in April. More live dates will follow.

UNDERSTAND (Dom): givin' it the 'finger at a venue near you!

Pic Chris Casey

CLAW FINGER

...this time...IT'S WAR...this time...IT'S WAR...this time

ON THE MARCH:

FEBRUARY

23rd NORTHAMPTON Roadmender
24th BUCKLEY Tivoli
25th PRESTON The Mill
26th NOTTINGHAM Rock City
27th SHEFFIELD University

MARCH

1st NEWCASTLE Riverside
2nd NORWICH Oval
3rd STOKE Wheatsheaf
4th DUDLEY J.B.'s
5th WOLVERHAMPTON Wulfrun Hall
7th MANCHESTER University
8th GLASGOW Cathouse
9th BIRKENHEAD Stairways
10th BRADFORD Rios
12th CHELMSFORD Army & Navy Pub
13th BRISTOL Bierkeller
14th PLYMOUTH Live City
15th LONDON Marquee

Special Guests: UNDERSTAND
(Feb 23rd - March 5th only)

ON THE RECORD:

RELEASED 7/3/94

'WARFAIR' (CyberSank)
The Remixed New Single
• 7" Picture Disc
• 4-track CD single
• Remix CD
Also available: the album 'DEAF, DUMB, BLIND'

TOUR MAYHEM NEWS

■ **MENTAL HELICOPTERS**, the hard-gigging Surrey nutters, play **Leicester Rockhouse** February 25, **Oldham Shack** 26, **Milton Keynes Skoolhouse** March 5, **London West Kensington Orange** 10, **Sheffield Hind** 18, **Dinnington Squirrel** 19, **Hastings Carlisle** 25, **Tonypandy Royal Naval Club** April 9, **Norwich Oval** 23.

To get your name added to the band's free mailing list, write to them via **Pablo Videla** at: **315, Kingston Road, New Malden, Surrey KT3 3RY**.

■ **SLAM MAMMA** and **Ejection** kick off a new weekly Rock night at **London Chiswick John Bull** on March 1. Admission is £2.

Any other bands wishing to play the venue should contact the pub on **(081) 994 0062**.

■ **FREAKZONE** play **Tonypandy Royal Naval Club** March 5, **Llanharan RUFC** 6, **Lichfield Arts Centre** (supporting **Dogs D'Amour**) 18.

■ **STIFF LITTLE FINGERS**, the Irish Punk veterans who carved a niche in the history books with their **'Alternative Ulster'** classic, return next month with an extensive tour.

They play **Dublin Tivoli** March 4 and 5, **Sheffield University** 10, **Norwich University** 11, **Wolverhampton Civic Hall** 12, **Cardiff University** 13, **Hull University** 15, **Glasgow Barrowlands 17, Milton Keynes Sanctuary** 18, **Manchester Academy** 19, **Newcastle Mayfair** 20, **Leeds Polytechnic** 22, **Bristol University** 23, **Southampton Guild Hall** 24, **Nottingham Rock City** 25, **London Kentish Town Forum** 26.

■ **CORE** play **London Marquee** February 23, **Milton Keynes Skoolhouse** 25, **Nottingham Old Angel** March 4, **Hemel Hempstead Cellar** 11, **Reading Granby Tavern** 16, **Portsmouth Air Balloon** 17.

ENGLAND'S DREAMING!

■ **NEW ENGLAND**, the Hard Rock Brit boot boys who landed the 'Best Unsigned Band' title in the recent Big *K!* readers' poll, have lined up a one-off London date.

The band play **Manette Street Borderline** on March 2 – but despite the presence of **'Noisy Mothers'** TV cameras (and, no doubt, a number of industry schmoozers), there'll be absolutely *no* theatrics.

"We'll leave that to the circus acts!" chuckles mohawked New England bassist **Chris Huxter**. "It'll be a show for the fans and we'll be giving it f**king everything – as usual – TV cameras or not."

The past six months have been unusually kind on the South London four-piece, with support tours to both **Duff McKagan** and **Warrior Soul** helping make enormous headway.

And when famed producer **Mark Dodson (Anthrax, Suicidal Tendencies, Judas Priest)** contacted the band before Christmas to *ask* to work with them, it almost seemed a little too good to be true.

"It was f**kin' weird," says Huxter. "He was saying that he thought we were miles better than half the Rock acts that seemed to be making it, and he reckoned we could come up with something really good.

"He was great to work with – like a fifth member of the band. Now we've got a real professional package together, and things are probably looking better than they ever have."

The resultant demo, featuring newish tracks **'Infinity'** and **'Head'**, has been winning unprecedented record company interest, with several majors looking particularly keen. Both tracks will be getting an airing at the Borderline.

"We've also been working on some new songs," says Huxter. "There's **'Scream'**, **'Speedball'** – which is a total out-and-out motherf**ker – and **'New Dawn'**, which is a really big, powerful, riffy thing. We don't wanna keep churning out the same stuff, so we're constantly working on new material and rearranging older songs."

Admission to the London show – the band's first this year – is £5, and New England would obviously be delighted to see as many of their fans as possible.

"We're still skint, but we're still enjoying this shit," Huxter shrugs. "And the day we stop enjoying it, we f**k right off and do something else. When we play, it's for real... there's no choreographed jumps in the air or any of that Rock star bollocks. This is the real thing and that's what we'll be showing on the second of March."

Support for New England's Borderline show comes from **Power Junkies**, a new band put together by former **Onslaught/Highwire** vocalist **Tony O'Hora**.

NEW ENGLAND (Chris Huxter, giving it that 'Middle Eastern' look, second from right): back with a vengeance in '94!

Pic Paul Harries

TRAPEZE SWING BACK!

■ **TRAPEZE**, the legendary Brit Hard Rockers, have reformed and are back with a one-off UK date in March.

TRAPEZE (Glenn Hughes): looking forward from now on...

Pic Michael Johansson/Repfoto

The band, featuring original line-up members **Glenn Hughes**, **Mel Galley** and **Dave Holland**, play **Brierley Hill Robin Hood** March 11. Tickets, at £8, are available now.

The Midlands show – which could be the first of two, though no details of a second show are yet available – will precede a six-week tour of America for the legendary trio, and will tie-in with the release of a new Hughes solo album, entitled **'From Now On...'**

The album, released through Roadrunner on March 14, was recorded at the Nordic Sound Lab in Sweden and mixed at **Steve Vai**'s Mothership studios in Los Angeles.

The full tracklisting is as follows: **'Pickin' Up The Pieces'**, **'Lay My Body Down'**, **'The Only One'**, **'Why Don't You Stay'**, **'Walkin' On The Water'**, **'Liar'**, **'Into The Void'**, **'You Were Always There'**, **'If You Don't Want Me To'**, **'Devil In You'**, **'Homeland'**, **'From Now On...'**, **'Burn'**. The last track is a reworking of the 1974 **Deep Purple** classic (when Hughes was on vocals), lifted from the album of the same name.

Trapeze originally formed in 1969 and released several records to critical acclaim – most notably **'You Are The Music... We're Just The Band'** – before Hughes left to join Purple in 1973. Holland went on to play drums with **Judas Priest**, while Galley hooked up with an early '80s incarnation of **Whitesnake**.

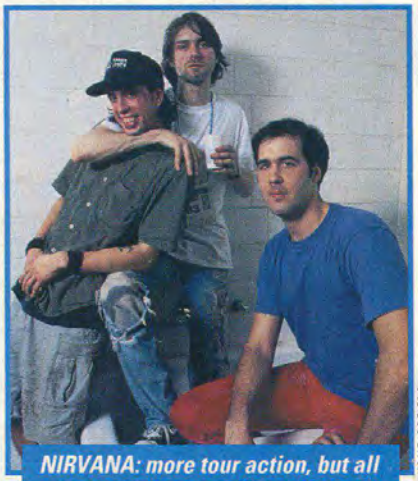
More recently, Hughes enjoyed renewed celebrity status after singing on the Number One **KLF** hit, **'What Time Is Love?'**.

MORE NIRVANA!

■ **NIRVANA** have added two more London dates to their forthcoming UK tour. They now play **Brixton Academy** April 5 and 6, on top of their two previously-announced dates at the same venue on April 3 and 4, which have now both sold-out.

Nirvana are currently courting controversy sparked by the release of recent single **'Rape Me'**, which is believed to have upset the national Rape Crisis organisation.

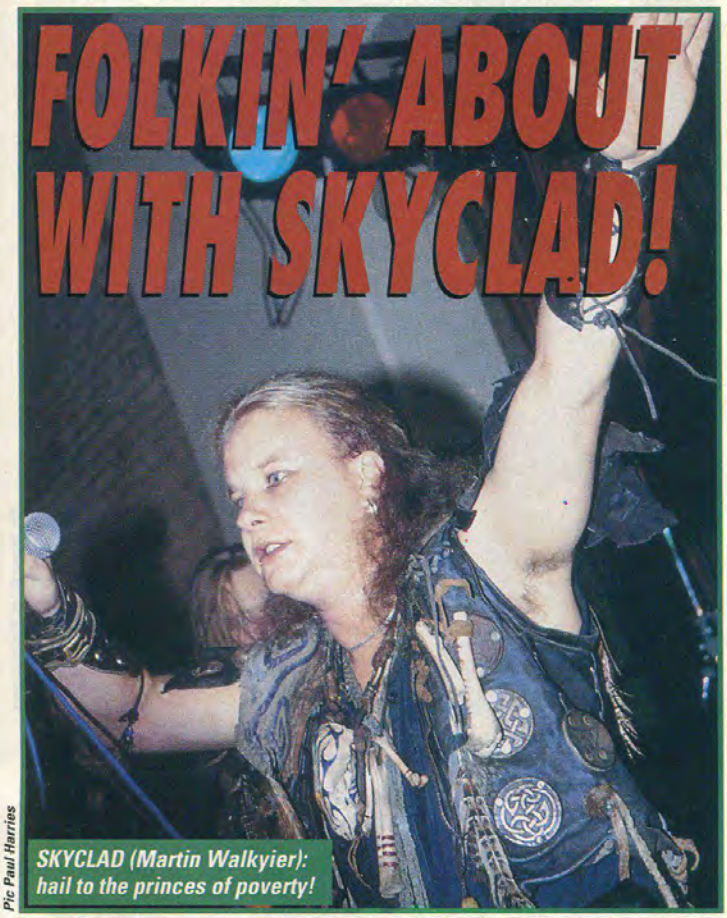
A substantial cash donation, said to have been offered by the Seattle three-piece in an attempt at reconciliation, is reported to have been turned down.



NIRVANA: more tour action, but all apologies over 'Rape Me'

Pic Joe Giron

FOLKIN' ABOUT WITH SKYCLAD!



SKYCLAD (Martin Walkyier): hail to the princes of poverty!

Pic Paul Harries

■ **SKYCLAD**, the Nottingham-based Folk/Thrash nutters, have announced their rescheduled tour dates.

The band, originally set to hit the UK in January, had to shelve their original dates after guitarist **Dave Pugh** injured his hand in a fight. Now fully recovered, Pugh, frontman **Martin Walkyier**, new fiddler **Cath Hawell** and the rest of the band will be playing like billy-o at the following venues:

Bradford Rio April 15, **Birkenhead Stairways** 16, **Glasgow Cathouse** 17, **Edinburgh Venue** 18, **Derby Rockhouse** 20, **Buckley Tivoli** 21, **Leicester Princess Charlotte** 22, **Dudley JB's** 23, **Norwich Oval** 24, **Chelmsford Army And Navy** 25, **Milton Keynes Skoolhouse** 26, **London Marquee** 27.

The Derby show is a special charity event in aid of the **Eaton Hill Theraputic Community**. A support band for all dates will be announced shortly.

In the meantime, the band release their new album, **'Prince Of The Poverty Line'**, through Noise on March 28.

Initial orders of the album will include the single **'Brothers Beneath The Skin'**.

TOUR MAYHEM NEWS

■ **COUNTING CROWS**, the moody, melodic San Franciscan quintet, play their debut UK show April.

The band, whose first LP **'August And Everything After'** is released through Geffen on February 28, showcase their immeasurable talents with a one-off date at **London Manette Street Borderline** on April 5.

■ **BABY CHAOS**, the promising Rock Popsters, promote new single **'Buzz'** with dates at **Southampton Joiner's Arms** February 24, **Exeter Cavern Club** 25, **Harlow Square** 26, **London Marquee** 28. The band then head off on a 23-date trek with **The Wildhearts**.

■ **SLIGHTLY MIFFED** play **London Marquee** March 16.

■ **NIGHTBREED** promotions are looking for Rock bands to play at a number of venues in the London area. Interested parties should send details to **Red** at: **12A Avonmore Road, London W14 8RL**, or telephone **(071) 371 6590**.

■ **SHINDIG PROMOTIONS** are looking for bands to play a new venue in the North West. Send details to **Shindig Promotions** at: **Don Mills House, Frodsham, Cheshire QA6 6UP**.

■ **ZU**, a frenetic Thrash/Pop three-piece, promote debut EP **'The Apart EP'** with dates at **Hasting Crypt** February 23, **Nottingham University** 24, **Exeter Cavern Club** 25, **Lincoln Falcon** March 1, **Oxford Jericho Tavern** 2, **Cardiff University** 3, **Birmingham University** 7, **London Highbury Garage** 17.

■ **CRAWLSPACE** play **New Brighton Club Royale** March 2, **Little Sutton Ellesmere Arms** 12, **Chester Golden Eagle** 16, **Ormskirk Loose Moose** 28.

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4 LONDON BRIXTON ACADEMY 5 SHEFFIELD UNIVERSITY 6 NORWICH UEA

RECORD MAYHEM RELEASES

■ **AEROSMITH**, the Boston superstars currently winning an army of new fans thanks to copious exposure in the **'Wayne's World 2'** film, have netted two awards at the American Music Awards.

The US rockers came up trumps in both the Pop/Rock and Heavy Metal categories – voted favourite band in each section by members of the US public.

■ **THE INTERESTING FOURS** release their debut CD EP on March 25. Entitled **'Smell The Glove'**, it sees the "raw, unpolished" Canadians ripping through the likes of **'Mushroom Magic'** and **'Love My Whacker'**.

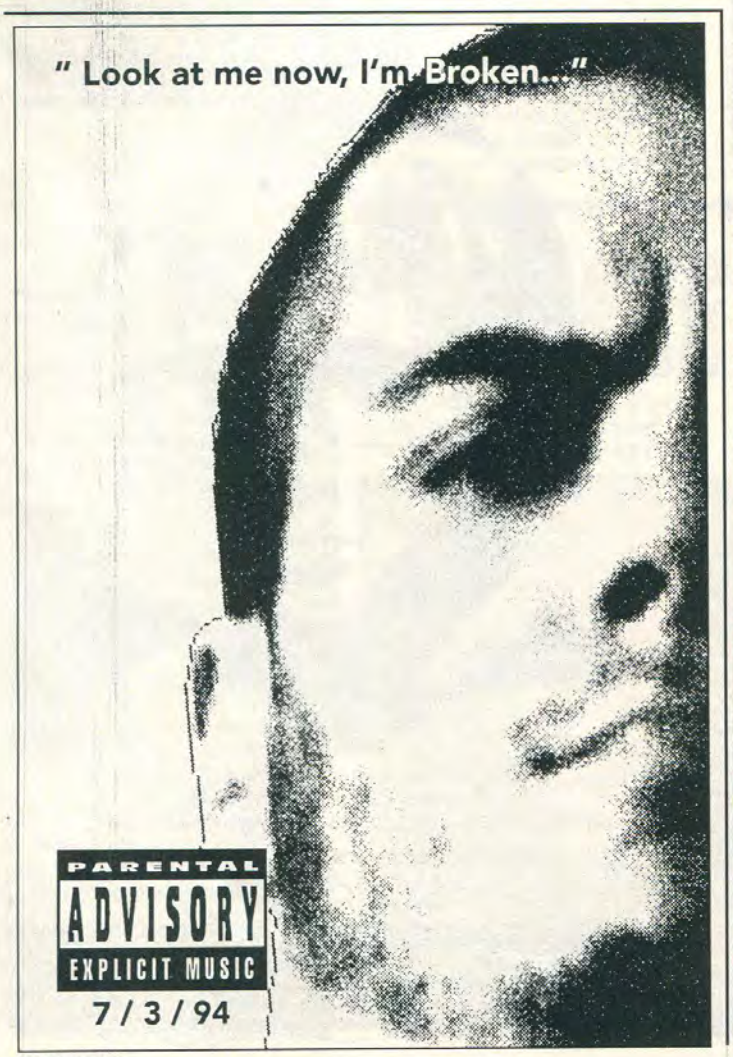
The CD is yours for £8 from **I4** at: **1010 Seymour Street, Vancouver, BC, Canada V6B 4Y4.**

■ **SKATENIGS**, the eclectic Texan weirdos, are currently putting the finishing touches to their new album **'What A Mangled Web We Leave'**. The album is scheduled for a Spring release through Red Light Records.

Also in the studio are new Red Light signings **The Pleasure Elite**. Hailing from Seattle, they mix Punk, Grindcore and Industrial, and they are currently recording at **Heart**'s Bad Animals studios. Reports indicate that the band have two saucy dominatrixes in their ranks!

■ **DEARLY BEHEADED** have a number of long-sleeve shirts – as recently worn by **Sepultura**'s **Andreas Kisser** on **'The Word'** – available at £8, inclusive. They also have a demo on sale for £3, and can be contacted via **Tim Preston** at: **Low Meadow, Pendleton, Clitheroe, Lancashire BB7 1PT.** Cheques payable to **'Tim Preston'.**

The band can be seen live at **Stockport Monroe's** March 2.



ALL FOR LOVE!

■ **LOVE/HATE** have re-recruited former six-stringer **Jon E Love** following the recent departure of guitarist **Darren Housholder.**

Love originally quit the band in '92 after customary "musical differences", but when he was asked to lay down lead tracks for the band's forthcoming fourth album, his return to the fold was almost inevitable.

Speaking exclusively to *Kerrang!* this week, band vocalist **Jizzy Pearl** explained why Love was back in the picture.

"We decided it wasn't working out with Darren, who is kind of a cold, technical player. We thought we could change him, but we couldn't. So when it came to doing our fourth record, we decided to do it as a three-piece.

"**Skid** (**Rose**, mad L/H bassist and chief songwriter) played rhythm guitars, and we did it all ourselves in mine and Skid's house. When it came to laying down the leads, we decided to give Jon a call, and he came did them. He'd been involved in a few things, but wasn't in anything permanent, and when he came back we all realised that the chemistry was there. It's a natural progression from him playing lead to coming back into the band."

With their new album in the can, the band – whose last LP **'Let's Rumble'**, has still not been given a US release – are currently shopping for a deal. They're still signed to RCA in the UK.

"The new stuff's pretty similar to our old material," says Jizzy, "but the vocals are not as high as in the past. That was a thing we really addressed, because I was getting tired of screeching. So we made the songs a lot more mid-range, and I like it better.

"We've got a song called **'Night Crawler'**, one called **'Superfragilistic'**, another called **'Lady Jane'** – not **'Mary Jane'**... she's grown up now!

"We just want to get the album out this year and get touring again. We sound just as good as we did a few years ago, and it's kinda exciting. People shouldn't underestimate the power of tenacity, and I'd like to think that we're just a hit song away from being back where we were.

"I'm getting tired of the Seattle sound; it's saturated now and I would like to see straight-up Hard Rock making a come-back – and I think it will."

But where did it all go wrong for the former *K!* cover stars?

"It's real easy to see what went wrong," Jizzy huffs. "We didn't sell enough records! You can make *the* best album and give it your best shot, but you have no control over what people will buy. But we had a really good time..."

And what's the singer's favourite Love/Hate record?

"My favourite?" Jizzy laughs... "The fourth one!"

LOVE/HATE (Jizzy Pearl): an impromptu rendition of 'Jon E Come Home'?

Pic James Bland/Photofeatures

ICE-T BOOKED!

■ **ICE-T**, the controversial US Rap star who hit the UK in December with his Metal project band **Body Count**, releases a new book in May.

Entitled **'The Ice Opinion'**, it is already available in the States and is currently being backed up with a lecture tour of US colleges. There are no plans to extend the tour to the UK at present.

The book, which centres around Ice's involvement with LA gang warfare, is a typically direct affair, and mirrors feelings expressed by Ice-T in his forthcoming Rap single **'Gotta Lotta Love'**, out through Virgin on March 24.

'The Ice Opinion' is published by Pan McMillan and will retail at £9.99.

RECORD MAYHEM RELEASES

■ **'LIVE AT MONTEREY'** is the title of a new **Jimi Hendrix** video out through BMG this month.

The release features classic film footage of the legendary guitarist – caught in action at the 1967 Monterey festival – and is the last in a series of Hendrix concert videos. The full tracklisting comprises of the following:

'Can You See Me', 'Sgt. Pepper's Lonely Hearts Club Band', 'Wild Thing', 'Killing Floor', 'Foxy Lady', 'Like A Rolling Stone', 'Rock Me Baby', 'Hey Joe', 'The Wind Cries Mary', 'Wild Thing (reprise)', 'Purple Haze'.

■ **BEATS THE HELL OUT OF ME**, the Arizona-based post-Hardcorists, have released a new album through Metal Blade.

The self-titled LP, which follows on from the band's acclaimed self-financed 1992 CD, features the following tracks:

'Painfully', 'Buzz', 'Told', 'Behind My Back', 'Intro', 'Act Like A Man', 'I Can Tell', 'Power', 'Stick', 'Godbox'.

■ **PUNGENT STENCH**, the Austrian sickos, release their third album, **'Club Mondo Bizarre – For Members Only'**, through Nuclear Blast on March 14.

The LP features the following tracks:

'True Life', 'Klyster Boggie', 'Choked Just For A Joke', 'Hydrocephalus', 'I'm A Family Man', 'Treatments Of Pain', 'In Search Of The Perfect Torture', 'Practise Suicide', 'Fk Bizarre', 'Rape-Pagar Conla Misma Moneda'.**

■ **SLOPPY SECONDS**, the US "Junk Rockers" have finally secured a UK release for their classic **'Destroyed'** album.

Available through Metal Blade on March 21, it features such delightful ditties as **'I Don't Want To Be A Homosexual', 'So F**ked Up', 'Janie Is A Nazi'** and **'Steal Your Beer'.**

■ **ASH**, fresh young Pop Punksters from Belfast, release their debut single, **'Jack Names The Planets'**, through La La Land Recordings this week.

■ **D.R.O.N.E.**, an experimental, seven-track tape exploring the "darker regions of noise emotion", is available from **Jason Bowld** at: **Pennyfields, Aldington, Evesham, Worcestershire WR11 5UB.** It costs £3.70, inclusive, and cheques should be made payable to **'J Bowld'.**

Jason, who recorded all the instrumental tracks on the tape, is currently looking for musicians, and can be contacted at the above address.

■ **CONTROL**, the "tribal neo-Metal three-piece", have recently completed work on their first demo. Already claiming **Ministry**'s **Al Jourgensen** as a fan, the band are currently lining up their first UK live dates, which will include shows at **Birmingham Toreador** March 26, **London Marquee** April 6, **Southampton Canute** 15.

The band's demo is available at £2.50, inclusive, from **Control** at: **11A Brunswick Road, Hove, East Sussex BN3 1DG.** Cheques should be made payable to **'Control International'.**

■ **HOLOSADE**, the late-'80s Metal merchants, have reformed and are currently rehearsing tracks for a new LP and tour.

■ **CANDY KICKS ASS**, a Swedish quintet, have released their debut CD single. It's called **'Pain'** and is available via the band's own, self-named label.

Further details are available from the band at: **Skiustallet, aH: Candy Kicks Ass, Kopmangatan 16, S-641 30, Katrineholm, Sweden.**

■ **FIFTH DOMINION** have a new demo, entitled **'Pain, Rage and Laughter'**, available at £3 from **Paul Kearns** at: **8 Tymon Close, Old Bawn, Dublin 24, Ireland.**

The band, "interesting and original Death Metallers", can be seen live supporting **Decomposed** at **Dublin Barnstormers** March 4.

■ **LITA FORD**'s **'Dangerous Curves'** and the successful **'Lita'** LP have been re-released by RCA.

SOUL ASYLUM's Dave Pirner: classic feedback frenzy and UK tour assault!

Pic Jeff Tisman/TN Berg

SOUL SURVIVORS!

■ **SOUL ASYLUM** have their early Twin Tone recordings re-released via Roadrunner on March 14.

The albums are **'Say What You Will', 'Made To Be Broken', 'While You Were Out'** and **'Clam Dip And Other Delights'.**

Also in March, you can catch the band live at the following venues:

Glasgow Barrowlands March 19, **Leeds Town And Country Club** 20, **Manchester Academy** 21, **Wolverhampton Civic Hall** 22, **London Brixton Academy** 23.

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VAIN STICK TO THEIR GUNS!

After blitzing the UK with Skid Row in '89, VAIN split when frontman DAVY VAIN formed Roadcrew with ex-GN'R drummer Steven Adler! Now Vain are back!

■ **VAIN**, the San Francisco cock 'n' rollers who first took the UK by storm back in '89, supporting **Skid Row**, have been reborn with a scorching new LP!

Entitled **'Move On It'**, the album, sadly only available on import at present, features the following tracks:

'Breakdown', 'Whisper', 'Long Time Ago', 'Ivy's Dreams', 'Hit And Run', 'Family', 'Planets Turning', 'Get Up', 'Crumpled Glory', 'Resurrection', 'Ticket Outta Here'.

The album sees just one change in the line-up that recorded the band's classic **'No Respect'** debut, with **Danny Fury** (ex-**Lords Of The New Church**) replacing **Tommy Rickard** on drums.

Yet despite making what many 'experts' considered one of the best 'anthem' albums of the late '80s, things never really broke for Vain, and it has taken every last ounce of resilience to weather the Alternative storm that has left the band fighting to be heard.

As singer/guitarist/mainman **Davy Vain** explains, if it wasn't for some less-than-friendly actions on the part of the band's former label, Island, the story could be quite different.

"We had initially wanted to try parting ways with them after 'No Respect'," explains Vain, "but the new president at the time assured us he was there all the way. So we made our second album, **'All Those Strangers'**, with **Jeff Hendrickson** producing.

"Right as we were mixing, we started to find all the record company people acting weird, and we learned that the president had quit and gone to another company.

"Still, pre-release cassettes were sent all over the world, and then at last minute they said they weren't gonna release it after all.

"It was very frustrating, especially when added to the little things that had kept on happening – like being on tour and not being able to find the album in the town you're playing!"

In the light of endless setbacks, when Davy Vain had the chance to hook up with ex-**Guns N' Roses** drummer **Steven Adler**, everyone including his own band-mates suggested he do it.

The situation developed into one where Vain's **Ashley Mitchell** (bass) and **James Scott** (guitar) teamed up with the group – called **Roadcrew** – and once again it looked like a break was on the cards.

"Whatever happened with Steven, I am proud to have met and worked with him," states Vain. "He is a person who is rock 'n' roll at heart; he's the real thing. Yes, it's a tragic story in many ways, but he loves Rock; that's part of what brought him down. "

Was it hesitancy over Adler's apparent inability to maintain normal health that prevented Roadcrew from being signed?

"I'm sure that was a good deal of it, but there was also the normal record company stuff. Geffen seemed to love it, and everything looked like it was heading along to the point where we were even discussing producers. But then Geffen seemed to develop the awareness that things weren't exactly 100 per cent with Steven."

As is common knowledge, things didn't work themselves out with Adler, and Mitchell, Vain and Scott trudged back up to San Francisco to work on Vain again.

'Move On It' was recorded in the Bay Area, produced by the band and mixed by **Jerry Marquez**. The tunes and choruses remain, but there's a more atmospheric feel to the music than in previous Vain material.

"The moodier **'1,000 Degrees'**," says Vain, of the 'No Respect' classic, "and **'Smoke And Shadows'** kinda stuff was always my favourite. But even our Rock stuff's always had the moodier verse kicking into the chorus. We've been called 'too alternative' by the Hard Rock world before, and these days some don't see us as 'alternative' enough.

"The other day I got a call from **Kiss' Gene Simmons**. He was on the phone to me for ages, saying that Rock was dead! I phoned him and left a message, and he called back to help me out, to say that everything's changed, that there's a giant revolution where you either get yourself included or blown out of the water.

"Usually I'd be jumping and yelling over getting a call from Gene Simmons, having been a huge Kiss fan, but this was pretty serious stuff."

Does Davy Vain, the survivor, recognise his relentless refusal to be beaten by the industry?

"Sometimes I do, sure. I wake up and wonder what's going on, but then I think of some of my friends who've been playing for years but haven't even had a piece of what we've had in terms of recognition. And, not to sound egotistical, it seems as though people are still interested in what I do."

'Move On It' will hopefully be more widely available soon. Watch this space!

STEFFAN CHIRAZI

VAIN '94 (main pic): going for the jugular with scorching new LP – and Davy Vain with ex-GN'R sticksman Steven Adler (inset)... a marriage made in hell?

MAYHEM SPECIAL

ALMIGHTY CREATION!

Brit Metal terrors THE ALMIGHTY are hard at work on a new album – and RAY ZELL is with 'em every step of the way! In an exclusive new Big K! series, we follow The Almighty throughout the making of a major Metal album, from writing to release date! In Part One, Zell gatecrashes rehearsals and finds the band in defiant mood, ready to crank it up!

THE ALMIGHTY are all set, phasers on kill, to record their third studio album. The Brit Metal heroes – Ricky Warwick on vocals and guitar, Pete 'The Canadian One' Friesen on guitar, Floyd London on bass and Stumpy Munroe on drums – sorted out a lotta crap last year, and with a new record label looming, this will be a *très* important release for the lads.

Sooo, we kinda thought what a spiffin' idea it might be to chart the recording process, from genesis to termination. The basic plan is for photographer Raymondo Palmer *et moi* to drop in on The Almighty at points in the making of the record, then fill you lot in with updates.

Okay, it's Friday, February 11, and the location is a rather splendid set of farmhouses, complete with rehearsal barn affair, in the Brighton area. Judging by the framed and autographed album-jackets adorning the barn walls, this place is used by all the biggies... and Dogs D'Amour.

The Almighty have been here for three-and-a-half weeks, songwriting. A dictionary sits on a coffee table in the kitchen. I'm informed that whenever Friesen casually picks up the reference book, it always falls open on something anal-related. Whatever...

SO, JUST what went down at the tail end of last year; with label and management changes, *et al*?

"Right!" Ricky booms. "We'll clear this up once and for all! We released 'Powertrippin' ' and it did really well, but when you're on your third LP and you haven't gone into mega-million sales, you start getting into debt. We owed Polydor just over half-a-million.

"Anyway, with assurances from our British company we went over to America, started touring,

HEAVIER THAN HELL AND COMIN' YOUR WAY SOON, IT'S...

ULTRAKILL!

Pix Ray Pelmer

THE ALMIGHTY (Stumpy Munroe and Ricky Warwick, main pic, and Pete Friesen, above): a no-holds-barred studio special ... and they'll be sick of the sight of us before ya know it!

and it was the same old story – no support. Nothing was going right. Then there was a shake up in Polydor UK, and Tommy, our (then) manager phoned up and said they wanted to hear some new songs. We said: 'What the f**k do you mean?!'

" 'Powertrippin'' had only been out four months, and we were on tour in America – we hadn't even *thought* about new songs! And we had the British tour with The Wildhearts and Kerbdog coming up! We panicked.

"Then Polydor said, 'If you don't write these new songs, we won't pick up your option'. So we're back in Scotland, jet-lagged, rehearsing for the tour and trying to write these songs, saying: 'What the f**k are we doing?! People are f**king with us – and we're letting 'em!'.

"It was a shambles. We were going against everything we believed in. We said: 'F**k it!'. And to be fair to Polydor (who coulda given 'em hell, contractually), they let us go."

And you have a new label?

Ricky: "We're just about to sign to Chrysalis, home of The Ramones," he beams.

"It's just down to the final contract," adds this burly and rustic-lookin' Stumpy character. "Doesn't seem to be any problem."

Ricky: "And we're signed to Sanctuary Management."

So you're happy campers now?

"We're actually *very* happy!" he asserts.

HAVE YOU a tentative album title?

Ricky: "Maybe, and maybe not."

I inform our Richard that for this whole scheme to work – ie, comparing final notes with the initial ones – we really don't have time for artistic shyness!

"Well, we don't know yet, cos things change all the time," he mumbles. " 'Crank', it might be called 'Crank'.

"This time we decided we weren't gonna do any demos. We're gonna write the album over a two-month period – then go straight in and record the f**kin' thing! We got to the point before, where we'd demoed songs four or five times, then by the time it came to recording..."

You lose what you originally had?

Ricky: "Yeah. The feeling you had on the original demo was probably better."

Do you ever form songs around a good title?

Ricky: "Yeah, all the time. It usually starts with something somebody said or read. There's times when I've sat here and I've finished a whole song and gone: 'Right, there it is – it's finished'. Or times when I've just got this line, and Pete'll go: 'I've got this riff', etc, then you jam and jam on it, and before you know it, you end up with a song."

How about a riff that sounded *so* good, you had to question if it was your own?

"Oh, all the time!" declares Pete, he of the laugh-and-a-half. "It haunts you! So either you scrap it, or go with it and hope it's just your imagination!"

So what's it like being booked in here, expected to be creative on cue?

Ricky: "Me, personally, I like it. Because then I go: 'Right, I'm gonna get off my arse and write some songs!'. It's good to have a deadline. I was actually looking forward to getting down here after getting all the business bullshit out of the way."

"When you're on your third LP and you haven't gone into mega-million sales, you start getting into debt. We owed Polydor just over half-a-million..." – RICKY WARWICK

NOSTRILS TEASED by the traditional rehearsal room smell, my remaining senses were captive to The Almighty as they conjured up one hellish racket, steamrollin' through the freshly penned 'Nothing Left To Prove', 'Sorry For Nothing', 'Welcome To Defiance', 'The Unreal Thing', 'Move Right In', and 'Crackdown'. Churning, sinewy, riff-heavy belters.

"Let's do the fast one," is the mumbled order from Ricky at one point. Amazingly, the band could differentiate!

They also ran, nay, *tore* through a rendition of Stiff Little Fingers' 'State Of Emergency', which they seemed pretty pleased with. A potent and potential B-side?...

So, I ask, is there a producer pencilled in to help deliver their third studio baby?

"Er, we've got a few people in mind," Ricky replies. "We're talking to Jack Endino, who's just done the Kerbdog album and also did Nirvana's 'Bleach'. The other guy we're talking to is Chris Sheldon."

Famous for... um?...

"Therapy?," emits Ricky.

Of course. I was just checkin'.

"After we've written all the songs," says Ricky, "we'll go to Glasgow for two weeks for pre-production."

Which is..?

"Going through all the songs with the producer," explains Stumpy. "He advises what he thinks he can do with the song, what he thinks don't work..."

And then you disagree.

"Quite often, aye!" chuckles Stumpy huskily. "But sometimes you're so close to a song that you can't see what's wrong."

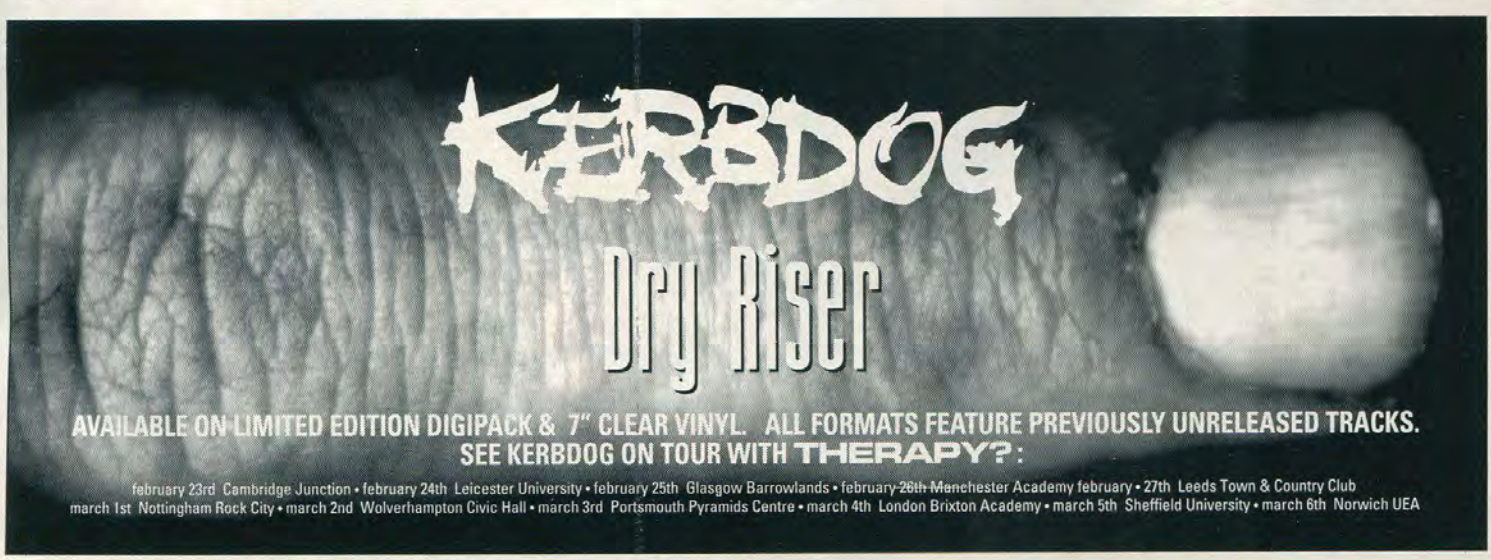
Do you have an idea of how you'd like the album to sound? Any new direction? Or, say, a hybrid of the last two studio albums or something?

Ricky: "I dunno... if we like a song, we stick with it and we work on it, and that can take various shapes and forms."

It all sounds a bit too free-form to me, I say in mock suspicion.

"The plan is – there is no plan!" states Ricky. "We're in the studio for two months and we'll see what comes out of it – and we'll call it an album!"

To be kontinued! Same Almighty time! Same Almighty channel! So stay tuned, and don't touch that dial... well, unless of course you're gonna turn it up!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NIRVANA (Kurt Cobain): upstaged by drummer Dave Grohl!

Pix Paul Harries

NIRVANA, THE BUZZCOCKS

Le Zenith, Paris
Monday, February 14

KONCERTZ

TEEN SPIRIT TAMED?...

THE FIRST French kid through Le Zenith's turnstiles holds his ticket in the air as he jogs across the car park shouting for "Le Bezzcocks!". Europe is in love with New Wave – anything from The Motors to Altered Images, with the possible exception of Toyah (too Euro-Pop even for Europe). 'Le Bezzcocks' were invited onto this European leg of a world tour by Nirvana themselves, and the influence is obvious.

There's this bloke in the pub who always plays 'Ever Fallen In Love' on the jukebox. It's the one Buzzcocks' song which can accurately be described as a classic. Pete Shelley may be rounder in physique these days, but when he pulls that song out of his suitcase, Le Zenith goes berserk. As a crowd-buster, it's a master-stroke. And it's Valentine's Day in Paris with snow underfoot. Sigh...

The band don't sound like they used to support The Sex Pistols back in '76. Even the new material (particularly 'Do It') sounds as contemporary as, say, The Wildhearts. From a distance, they are as garish as the Manics – with twice the songs and none of the pretension. A slide show has been knocked up on the cheap, adding a bizarre dimension to a straightforward delivery of unfussy buzz-Pop.

'Orgasm Addict' closes the 40-minute set. History is repeated. Pop lives, and Shelley knows that we're all just soppy old tarts for three chords and a Mancunian accent.

A large advertising screen descends in a particularly cynical ploy; a soft drinks company has aligned itself with Jimi Hendrix. This, to precede a band who are supposed to have broken the rules and re-shaped the mould of Arena Rock. Nirvana have actually done nothing of the sort.

It's a safe and conventional performance. People seem afraid to doubt Nirvana. After all, 8,000 people in one city alone can't be wrong? Sure they can. If Nirvana really *are* the New Statesmen, then they wouldn't have had to cancel a second planned show, and back home, Pearl Jam's 'Vs' album would not have out-sold 'In Utero' by about 2:1.

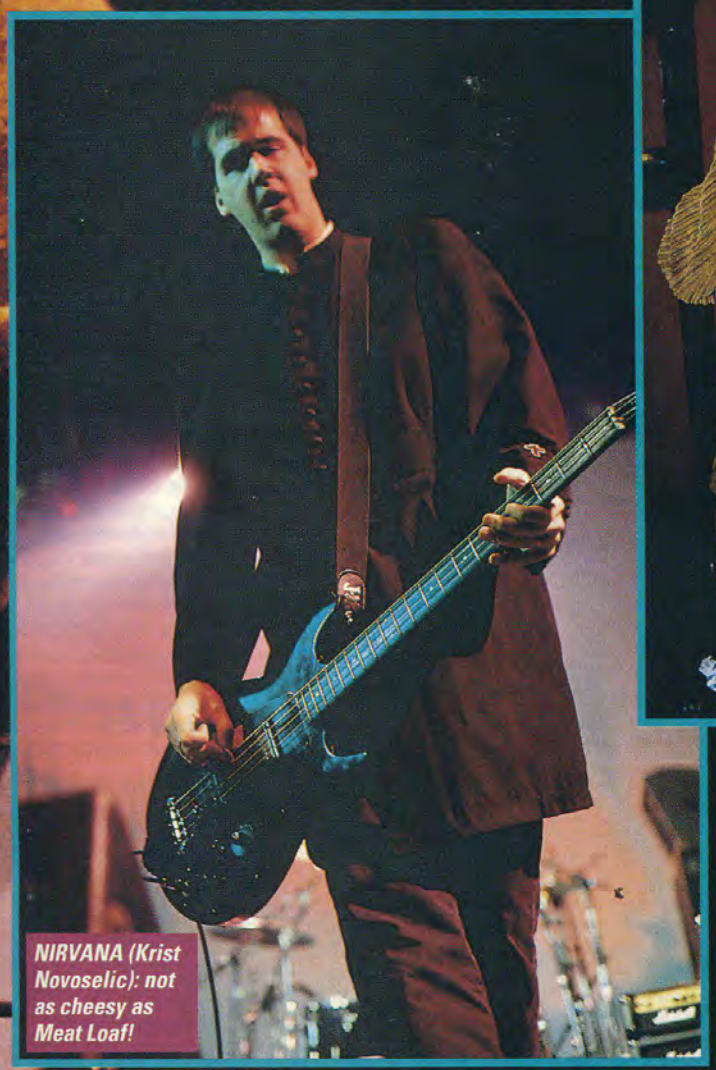
Captain Kurt Cardigan is undoubtedly a world-class songwriter. Full stop. But Nirvana are simply not a competitive live band. In fact, this Agony Opera is as unsatisfying as the can of cola that wants to be Hendrix. Here we are now, entertain us indeed.

The loudest roars of adulation are reserved for the songs from 'Nevermind'. This is perfectly understandable because, despite the media's knee-jerk hysteria, 'In Utero' was largely bollocks and so was 'Bleach'. In a live arena setting such as this, Kurt's little anti-star routine makes feeble entertainment. Nobody wants to see Nirvana dressed as sperm, or emerging 'Tap-style from pods, or flying by wires, or battling robot dragons. Yet a band who can look this bored, sound so tame and *still* satisfy their public are surely skating on thin ice.

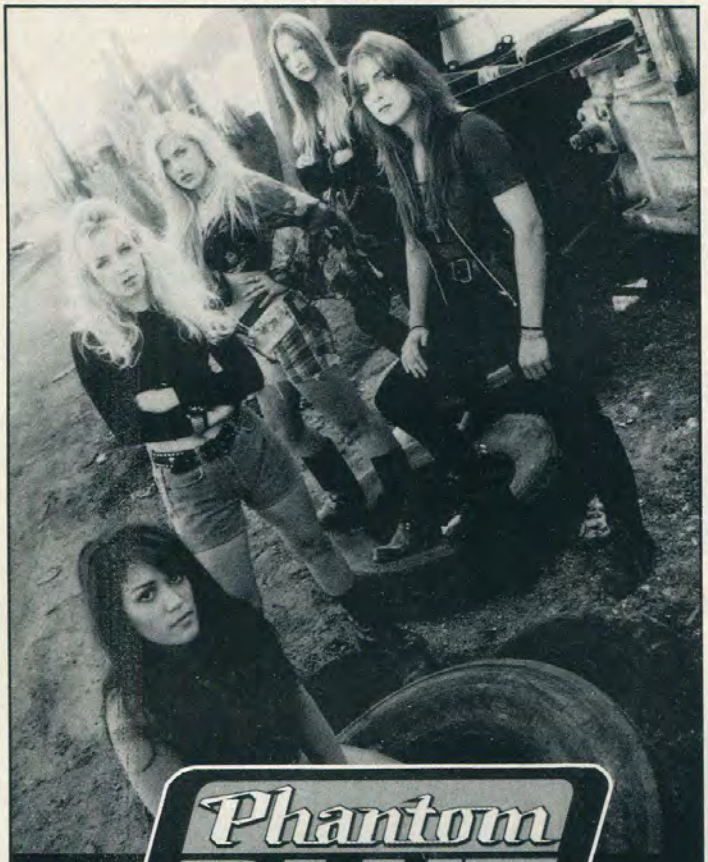
It's a greatest hits show, and 'Smells Like Teen Spirit' arrives earlier than expected. So do 'Lithium' and 'Polly' and 'Come As You Are' and all the rest. They are great songs; brilliantly constructed and deftly executed. A song as strong as 'Rape Me' can send shivers to the coldest heart, just as Kurt's acoustic encore with a female cellist smacks of a band trying to punch their way out of the mainstream paper bag. But the real star of Nirvana is Dave Grohl. When a drummer upstages a singer, then a band has a problem.

Nirvana are a Pop machine. Certainly not as cheesy as Meat Loaf, but at least on a par with Faith No More. Tonight, 'Le Bezzcocks' were everything Grunge never was and never will be. Never mind. ***CHRIS WATTS***

KURT COBAIN (left) with legendary Buzzcocks leader Pete Shelley



NIRVANA (Krist Novoselic): not as cheesy as Meat Loaf!



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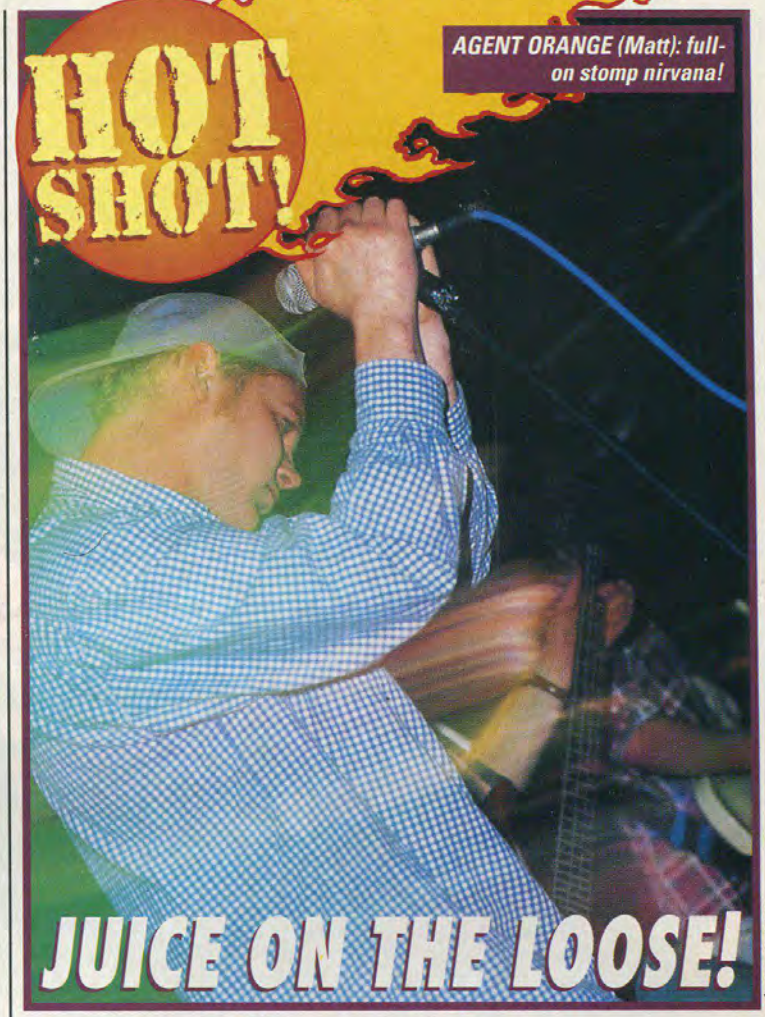

Pic Chris Casey

AGENT ORANGE

The Marquee, London
Sunday, February 13

AGENT ORANGE are taking their first steps onto the boards of the oft-fatal London scene. The audience politely line up to watch their Marquee debut, but that politeness turns to enthusiasm as Agent Orange hit their stride.

Crunchy opener 'Yellowback' begins to draw the people in, but it's second track 'Jealousize' that sees Agent Orange head for full-on stomp nirvana. The looping opening riff is hammered down by crushing main chords evocative of the best of Alice In Chains' 'Facelift'. Vocalist Matt sears through the damning chorus over a hypnotic riff that hooks straight into your head, alternately soothing and screaming, *'I believe the liar/Got my reasons...'* with a sincerity that hurts. The 'Jealousize' riff will be reverberating around your head for days afterwards.

The effective speed of 'Million Miles' gives way to the pulsing 'Home' and 'Always' – tracks that assume epic stature, with their punching guitars backed by Matt's Staley-esque style, and display great maturity of writing and understanding of melody. Rather than drifting off during quieter passages, you're relentlessly drawn further into the guts of the songs.

It's easy to hang Agent Orange with that AIC tag, but it's a compliment to the strength of their songs rather than an accusation of all-out plagiarism; Agent Orange too have the ability to stun with maximum guitar-heaviosity and fierce vocal emotion alike. Together barely a year, there is just nothing fake about them. The live presence is still developing; but with the song-muscle they already possess, the stage-flab is sure to tighten.

Although not yet as incendiary as the chemical from which their name derives, Agent Orange are waiting to explode. ***JON MOORE***

AGENT ORANGE!

- **AGENT ORANGE are Matt (22 – vocals), Steve (24 – guitar), Dominic (24 – bass), Mike (23 – guitar) and Abe (22 – drums)!**
- **Originally from Plymouth, the band hijacked Matt from another band and swiftly upped to Bristol!**
- **They were raised on the classic Rock triumvirate of Black Sabbath, Deep Purple and Led Zeppelin, and their current fave sounds include King's X, the Manics, AIC and Soundgarden!**
- **They've released one demo, 'Uncontrolled', available for £3 from: *Poplar Farm, Woodlands, Almondsberry, Bristol BS12 4JT*!**

MAD COW DISEASE

Rock City, Nottingham
Saturday, February 5

MAD COW Disease have a problem: the way in which the band is perceived. As keyboard player/samplist Atilla says after the show: "Anyone with samples is labelled Industrial. Everyone from Throbbing Gristle to Nine Inch Nails is lumped together, and they're not the same at all. If anything, we're Heavy Metal."

Except they're not. The delivery is more akin to a full-on Punk band like the Dwarves, and the backbeat is twisted and jarring, slapping you one way, punching you the other. Jim Blackwell could be a drum machine, yet the guitars and vocals are rounded enough to sound like a cross between White Zombie and the Sisters Of Mercy.

The vocals are not as perverted as Al Jourgensen's, but they *do* sound like they come from a man whose puppies you don't want to see. The culprit, Jon Maple, doesn't speak, but the music doesn't talk for him. It roars. And then hits you with a shovel.

Mad Cow Disease want to be taken seriously. The name doesn't help, but Atilla points out: "It's just a case of familiarity, and if a band with a name like Def Leppard can be taken seriously, so can we."

The stage is small and the six-piece look restricted, but the music will not be contained. And if Mad Cow Disease say they're not a joke, then I've got no beef with that. ***PAUL TRAVERS***

LABOYER

McCann's, Sunderland
Wednesday, February 2

APART FROM a stultifying cover of Santana's instrumental 'Europa' four songs in, Laboyer's only sin is the way they wear their influences a little too plainly, although always adding enough of their own character to sidestep any suggestion of plagiarism.

'America' is a close cousin of It Bites' 'Positively Animal'; the whole Laboyer sound is suggestive of prime Dunnery and Co. Frontman Graham Wood straps his guitar on high for dextrous fretboard work, though his prowess is never over-indulged, and whenever the keyboard wash coming from Paul E's phalanx of gadgetry looks set to overwhelm, he fights back with some muscular riffing. Wood also displays a cheerfully unassuming approach to stagecraft without any hint of the preciousness which often afflicts exponents of such grandiose music.

Worthwhile. ***LIAM SHEILS***

Pix Kristin Callahan

GLENN HUGHES: is the Trapeze artist out of step?

NO RAY OF HOPE...

RAY GILLEN TRIBUTE CONCERT

Irving Plaza, New York
Wednesday, February 9

RAY GILLEN was a talented, underrated singer who never quite got the breaks. The closest he came was with Badlands, who should've had a career far longer than a mere two albums. Even in death, misfortune struck; this memorial show was sparsely attended due to a massive blizzard hitting New York the night before.

And as usual with memorial shows, this was a mixture of the bizarre, the inspired and the ridiculous. Two utterly mundane local bands got the show off to a flying stop. **SIN RIVER**'s singer looked like he wanted to step right into Ray's shoes, while **PHOENIX RISING** belted out a few shots of their own New Jersey pub Rock before doing 'Mistreated' – effectively taking that number away from anyone else who'd be appearing, including **GLENN HUGHES**.

Things got more surreal before they got better: **TM STEVENS**, recently plucking the bass for Steve Vai, pelted the petrified audience with an incoherent set of dated Funk Metal, including a tasteful selection called 'Put Your Ass In The Body Bag' – this with Ray's mother in the balcony.

It was something of a relief when the first real name of the night took the stage. **JOE LYNN TURNER** bounded up with a four-piece and wisely took the crowd-pleasing route of sticking to a set of Rainbow classics. 'Death Alley Driver', 'I Surrender', and 'Stone Cold' were all aired in solid style by the band, while Joe sounded better than he has for a while. Though his stage moves and apparent use of heavy make-up were questionable, Turner provided a welcome focus.

And then came the much-vaunted **TRAPEZE** reunion. Glenn Hughes on bass and vocals, **MEL GALLEY** on guitar and **DAVE HOLLAND** looking like an insurance salesman on drums. Hughes seemed fitter than he has for years. He was cocky and confident, his voice sharp and acrobatic. The music was very much in a classic '70s Progressive vein, with a touch of Funk – all rather dated. Its connection with this crowd was tenuous at best.

TRIXTER, without a deal or a kindly musical climate, jumped up next, whipping out three originals before closing with The Beatles' 'Revolution' and AC/DC's 'Dirty Deeds Done Dirt Cheap'. Despite the drummer appearing to be wearing a pair of black panties on his head, Trixter seemed genuinely sincere and looked like they were having fun. Thumbs up for attitude, because their career prospects are pretty grim.

Grimmer still was the sight of **JANI LANE** drifting through a set of Hendrix covers and Blues, with a noticeable lack of **WARRANT** material or members. Hendrix bassist **NOEL REDDING** accompanied, but the whole set seemed pointless. Jani's another man with a murky future.

Time for the big jam. **SEBASTIAN BACH** was a no-show due to the weather, but Jani Lane and ex-Lynch Mob frontman **ROBERT MASON** floundered through Badlands' 'High Wire' before Glenn Hughes returned. No sooner did he open his mouth for the second tune than the mikes all went dead. So sadly, the evening ended in a shambles, with about 50 people left as witnesses.

Like Ray Gillen's career, this tribute should have been something more than it was. ***DON KAYE***

JOE LYNN TURNER: a welcome focus on a sombre evening

KONCERTZ

HEAVY METAL HEAVEN!

BLACK SABBATH, MOTÖRHEAD

The Roseland, New York
Tuesday, February 15

MOTÖRHEAD are Motörhead. The machine just keeps rolling along, and according to *K!* scribe Gordon Goldstein, Lemmy is the Clint Eastwood of Rock. Carved from granite, he just stands at the mike like he was born to be there and nothing's gonna bring him down. Motörhead's decline into perennial opening act does not obscure the fact that they're playing extremely well just now. Bursting out with 'I'm So Bad', the usual liquefied-concrete sound is distinct and powerful. Würzel and Wizzo are sturdy, straightforward guitarists, adding the occasional flash of indulgence to a tight, no-nonsense ensemble.

Drummer Mikkey Dee is the best thing to happen to Motörhead in a long time, propelling the band with his crackling, explosive playing. And the Lemster? Sounding great, looking like rock 'n' roll, seemingly having more fun than on the last US tour. The set-list favours too much new material, but the closing triple punch of 'Killed By Death', 'Overkill' and 'Ace Of Spades' rouses the packed house.

Yes, packed for Black Sabbath, who are experiencing a mild revival on the heels of last year's reunion hysteria and a more concerted push for their new 'Cross Purposes' slab.

When they take the stage with 'Time Machine', the audience roar like it's the

***BLACK SABBATH** (Tony Iommi, main pic): better than they've been in years! **MOTÖRHEAD** (Lemmy, inset): distinct and powerful!*

Pix Kristin Callahan

original foursome up there. It's not, but this is the best Sabbath have been for a while.

The biggest surprise is the set-list. Wisely, the band have ditched the set they've been playing, with few alterations, for the past 15 years. Instead, tonight's 15 songs leap-frog through various eras of the Sabs' history, resurrecting some gems and putting others to rest. 'War Pigs' and 'Heaven And Hell' are barely missed when singer Tony Martin does the harmonica intro to 'The Wizard', not played in maybe 16 years. 'Into The Void' and 'Symptom Of The Universe' are welcome additions too; the former is one of the five greatest Metal tunes of all time, and even though Martin has trouble singing the latter, it's still powerful proto-Thrash.

Tony Martin is still a fine singer and much improved as a live performer. He's still not the most dynamic frontman around, but he's looser, more communicative with the crowd, and more alive than on the 'Headless Cross ' tour. He has fun now, and seems just as excited about the old songs as the fans. The whole band seems to be re-inspired; Tony Iommi and Geezer Butler smile and look like they're having a much better time now than on the 'Dehumanizer' trek of '92.

Three new songs are featured and politely received, while 'Children Of The Sea' remains implacably third in the set and 'Paranoid' predictably rounds things off. But halfway through the encore of 'Iron Man', the band bring the house down by introducing 'Sabbath, Bloody Sabbath', a song Iommi says was only performed live once until this tour. Sure, Martin scratches it out two octaves lower than the original, but who cares? Black Sabbath are better than they've been in years, and I'm in Heavy Metal Heaven.

DON KAYE

COMPULSION

ULU, London
Thursday, February 10

THE BEST thing about Compulsion is that all their songs sound the same. This is because the one song is a riotous fizz-grenade of colour and character.

There's a line in 'Rape Jacket' that sticks in your brain: *'Girl had a baby and gave it to the world/ World didn't want it and gave the baby back to the girl'*. It's delivered by a singer who looks as dead as Layne Staley and has a voice like sandpaper. The bass player really wants to be Sid Vicious. The guitarist has pink hair. This is the *NME*'s idea of an interesting band.

Compulsion have been aimed at Student Grant with deadly accuracy and impressive results. It's a shame that the quartet will never support Bon Jovi: even with tonight's technical gremlins they're better than The Wildhearts, and the 'Mall Monarchy' single is inspirational. As a result, Compulsion transcend the run-of-the-mill.

All this talk of Compulsion as Punk makes sense. Punk was a pub thing built on some memorable tunes and a strong feelgood factor. Their back-to-basics tour in March in support of a debut LP ('Comforter') should be a frantic affair. Then Compulsion should split up.

CHRIS WATTS

LAG WAGON

Camden Dublin Castle, London
Wednesday, February 16

A SEVEN-FOOT giant in surf shorts and a short vocalist who looks as if he's just divested himself of his prison uniform. You can't say that Lag Wagon don't *look* interesting.

That's if you can see them in the 200mph blur of their Hardcore sonics. Hearing tracks 'Island Of Shame' and 'Bury The Hatchet', it's like being back in 1988 when Snuff were kings and Senseless Things still had spots. Lag Wagon aren't in that league – it's more The Dickies than NOFX or Dag Nasty – but their exuberance is enough to put a grin on the face of the faithful, as the two-minute, three-chord bursts tumble on top of each other.

The band seem oddly bloated and would be better slimmed to a quartet, but the choppy guitars and stroppy rhythm are infectious, like watching a Punk Banana Splits. 'No Balloon' has a class riff which almost bursts the ceiling.

It ain't going to change history, but let's hope that Lag Wagon never learn that fourth chord. It'd spoil everything.

CLARE DOWSE

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Kerrang! Editorial: EMAP Metro, 52/55 Carnaby Street, London W1V 1PF
Telephone: 071-437 8050
Fax: 071-734 2287

Editor: Phil Alexander
Features Editor: Paul Elliott
Reviews Editor: Clare Dowse
Art Editor: Jason Taylor
Production Editor: Jon Moore
News Editor: Mike Peake
Editorial Assistant: Skarlet
Logos: Pushead
Contributors (UK): Jason Arnopp, Steve Beebee, Mark Blake, Murray Engleheart, Liz Evans, Kevin Flannery, Meany, Mörat, Jasmine Radford, Dave Reynolds, Xavier Russell, Sylvie Simmons, Paul Travers, Chris Watts, Ray Zell
(US): Steve Blush, Steffan Chirazi, Daina Darzin, Mike Gitter, Don Kaye
Photographers (UK): Chris Casey, Paul Harries, Ray Palmer, Steve Schofield, Dave Willis
Photographers (US): Kristin Callahan, Joe Giron, Mark Leialoha
Photographer (Worldwide): Ross Halfin

Advertising: EMAP Metro, Fifth Floor, Mappin House, 4 Winsley Street, London W1N 7AR
Telephone: 071-436 1515
Klassifieds: 071-930 9050
Fax: 071-323 0276
Advertisement Manager: Miriam Young
Advertisement Representative: Duncan Grant
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KOMMUNIKATION!

IS BEN SHEEPISH?

WELL, BEN Shepherd, are you happy now? Are you pleased with yourself?

I'm referring to your quotes in issue 481. How downright disgusting your attitude is: "I usually kick girls like that, or spit on them". Listen, Shepherd – you're either totally stressed out or a real woman-hater. Do you *really* class us all as stupid bitches? Who the hell do you think you are?

You spit on people. How tough of you! Just remember that the wheel turns, and you'll pay for it one day.

Get a life, you sad f**ker. **Someone Upset To Read Such Hatred In *Kerrang!*.**

RAGE AGAINST MACHINE?

IT'S FUNNY, you know – I thought that these nice people who go along to review gigs were actually there to listen to the *music*.

Obviously not in the case of Chris Watts, and his attempt to 'review' Machine at The Marquee (ish 481). I don't think he mentioned the music once. That's a pity, because if he'd opened his ears he'd have heard a bloody good band.

And if Machine are, as Watts suggests, "simply a slick pool of nothing', then I'm certainly enjoying swimming in it! **Joanne, Warrington.**

GAGGIN' FOR A SHAGGIN'!

COULD YOU give me a picture of a certain couple of gorgeous men known as Rikki Rockett and Bret Michaels? **The Society For Rooting Out Gorgeous Headbangers.**

No sooner said than done – here's the delicious, pouting duo for you to enjoy! – Ed.

BRET (right) and Ricky: pouting!

LETTER OF THE WEEK

QUEENSRŸCHE: wherefore art the Jet City boys?

WHEN WILL 'RŸCHE RETURN?

COULD YOU tell me what the hell has happened to Queensrÿche? For the last year, there hasn't been one single bloody mention of them in your superb mag!

Have they finished recording their new album, as it has been over three years since 'Empire'? Are they planning to tour? Or have they all died and everybody missed it?

Please put me out of my misery, as life without Geoff Tate is getting increasingly difficult? **Paula Jenkins, Dyfed.**

The 'Rÿche are currently recording in the studio, but rest assured that there'll be news in Mayhem as soon as we have it! Meanwhile, here's a pic and a K! *cap to keep your mind at rest... – Ed.*

RING MY BELL!

FOR THOSE of you who are totally disillusioned with the lack of support for unsigned bands in this country, check out The Old Bell in Swindon. Never have we come across a venue so well organised, so friendly and so dedicated to ensuring the enjoyment of the band and the crowd.

Their attitude is refreshing and reassuring. We'd like to offer a huge vote of thanks to all at The Old Bell for making our gig there one of the most enjoyable ever. And if you're in the area, go and support the regular Sunday Rock night – you're guaranteed a great evening! **Warp Spasm, Leicester.**

'BRAVE' RAVE!

I'VE JUST been listening to Marillion's latest record, and I would like to thank the guys for putting out such a wonderful album. Paul Elliott gave it five Ks, and it's well deserved.

I, like many people, was very pissed off when Fish left the band, and thought that was the end of them. But when they put 'Easter' out, it seemed a fine record. 'Holidays In Eden' was disappointing, but 'Brave' is just fantastic from start to finish. **Thierry, Marston.**

'WAR CRY!

M-AGNIFICENT! **A**-MAZING! **N**-ONPAREILED! **O**-VER-WHELMING! **W**-ORLD CONQUERING! **A**-WE INSPIRING! **R**-EVELATORY!

Thanks to Joey, Eric, David and Rhino for the most superb night of REAL METAL in Milton Keynes on February 5. Maybe the speakers didn't explode, but the hundreds of Manowar fans did – and what an unbelievable time we had. Note-perfect music, a fantastic atmosphere, and the incredible experience of meeting the band after the gig.

Hail, Manowar! You rule the universe! If you missed the gig of the century (so far) at Milton Keynes, don't miss 'em at the Marquee. **Damian, Saffron, Sue and Dave, Southwold.**

SHORT 'N' CURLIES!

'THE WORD' – crap show. Sepultura – f**king great group. They at last made it worth watching! **Terry Christian's Left Bollock, Alsager.**

PHANTOM BLUE f**kin' rock! These girls are definitely 'Built To Perform' – in more ways than one! See you in London! **Rocky, East Preston.**

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SELF-DESTRUCTION BLÜES!

MÖTLEY CRÜE bassist NIKKI SIXX had a deathwish when he was coked out of his skull during the band's Glam heyday! Now, he's a proud father – and the Crüe are back stronger than ever with new singer JOHN CORABI, a killer comeback album and a weird new EP! DAVE REYNOLDS hangs with the nüe Crüe in LA!

Pix Ross Halfin

MÖTLEY CRÜE

THE THOUGHTS OF CHAIRMAN MICK!

Enigmatic Crüe axeman MICK MARS gives a rare interview to DAVE REYNOLDS!

THE LONG-AWAITED 'Motley Crüe' album won't be the only new product issued by the Crüe this year, if they have their way!

The quartet also plan to release an EP, tantalisingly titled 'Leftovers', which will feature one solo track from each member of the band. And if you think the 'Mötley Crüe' record is a bit of a departure from what we've come to expect from the band, just wait till you hear *this* stuff!

"It's gonna be sold through mail-order initially," reveals new vocalist John Corabi. "This stuff is really cool, cos you're able to hear everybody's influences."

Bassist Nikki Sixx says of the EP's origin: "I told (producer) Bob Rock that I wanted to do something a bit different, although I didn't want to do anything that would take the wind out of Mötley Crüe's sails, cos that's first and foremost. However, I do see myself branching out and doing something similar, maybe a side band too – but it'd all be done with the consent of my brothers, so to speak!"

Nikki's solo effort was recorded with one of the people behind Techno-Industrial outfit Front Line Assembly, but whereas guitarist Mick Mars' contribution is a guitar instrumental – pretty much what one might expect from the quiet man of the band – drummer Tommy Lee's track is rather more extreme.

Lee plays everything himself; guitar, bass, drums – the works. He also sings.

"My thing is more of a House Industrial Techno affair," reckons Lee with his usual high octane enthusiasm, "whereas Nikki's solo track is more of a hate letter to his father.

"I made my thing primarily for it to be played in clubs, for people to dance to. Being a drummer, I'm a big fan of that stuff. Y'know, where you walk into a club and the drums are huge. Purely in that sense, I'd like to see things get *really* heavy with the Crüe..."

Tommy pauses, smiles and adds: "In time!"

WHAT WITH Industrial mixes of the 'Hooligan's Holiday' single and this intriguing 'Leftovers' thing to contend with, it's all a far cry from the days when Mötley Crüe were the archetypal Hollywood Strip band.

Whatever became of the LA scene? What happened to the likes of Ratt and Malice, who got signed around the same time as the Crüe?

"I think they quit making quality albums," reckons Nikki Sixx. "When you quit pushing yourself, you get too comfortable. I call it the Ted Nugent Syndrome. You get a song like 'Cat Scratch Fever', it works and that's it! You home in on your target and you don't quit until people don't want to hear it any more.

"Our concept has been that, as soon as we found something that was successful, we changed as quickly as possible: music, image, everything.

"We usually shoved everything in people's faces – and when it was accepted, to me that was terrifying. I mean, when people found 'Theatre Of Pain' to be glamorous and acceptable, I was sitting backstage mainlining cocaine and throwing up over girls as they're giving me a blow-job! When *that* becomes commercial, that's a time to change!

"Poison and Warrant thought it was glamourous to follow in our footsteps, yet they didn't know half of what went on. They didn't see the garbage that was under our feet. They just saw the dollar signs. We abandoned things pretty quickly.

"It always cracks me up when people call us a Glam band, cos there was only really one period when we *were* one."

Before 'Shout At The Devil'?

"Yeah. 'Shout At The Devil' was more stick-it-in your face, Kiss-oriented... way too GWAR, even! It wasn't glamorous, cos I knew what was going on underneath it all."

Even so, you left the gate open to a whole field of imitators.

"To imitate something properly, you have to understand it. Since we refused to let anybody in to understand us, I really couldn't see how anybody could imitate us. Anybody who thought they did it, did it superficially."

When the Crüe started in '81, did you think you'd still be around 13 years later?

"No. I thought I, personally, would be dead. I tried to be dead. I didn't want to be here."

Why?

"Because I'm self-destructive. I thought death was glamorous. I still do. It's something to strive for!"

I suppose you'd sell more records!

"Right. That's kinda twisted, isn't it? Kinda Spinal Tap-ish!" Nikki grins. "I like that!"

IN YOUR opinion, besides the fault lines, is anything moving in LA right now?!

"I really haven't seen any bands in so long. I think there's always something new being derived from something old; it's just a matter of going out and finding it.

"To be honest, I'm into more British stuff. I love the Teenage Fan Club record. I love the Suede album. I feel like I should've been born British!"

Tommy Lee, on the other hand, does still check out the goings-on in his locality.

"I still see the Glam bands bubbling around," he laughs. "Warrant and Winger still have an influence!"

But do you see originality?

"Not really. I mean, when we came out there was no one else as weird. No one else was doing their hair up to here," he adds, using his right hand to emphasise the point.

"My thing is a House Industrial Techno affair, whereas Nikki's solo track is more of a hate letter to his father..." – TOMMY LEE on his contribution to the 'Leftovers' EP

But times change, and the advent of a new Rock order has switched emphasis from image to music. However, that still hasn't stopped that phenomenon known as the Groupie from chasing after bands, and now that the Crüe are set to return to the road, there's likely to be a whole horde of women lining up for backstage passes – especially since, as Tommy Lee points out, "there's three

KONTINUEZ OVER

MICK MARS has long since been acknowledged as the quiet man in Mötley Crüe. Basically, I don't think Mick is very comfortable doing interviews. After all, this wasn't the reason he picked up the guitar, right?

I've always found Mick to be a nice bloke, even if he does tend to keep himself to himself – a philosophy I can certainly identify with, anyway.

Sure enough, if you spend any length of time in his company he'll reveal himself to be as much of a witty character as his colleagues.

The new 'Mötley Crüe' album is a record that features some of Mars' most effective work, no doubt bolstered by the input of John Corabi, who adds additional rhythm guitar to pretty much every track on the thing.

"With John involved, it's given me more scope," admits Mars. "I'd limit myself previously, with a view to how the material would be

played live. Now the pressure's off.

"The first time John came in and played guitar, I just went, 'F**k!'. He's more melodic. He gave me a kick and you can tell on the record, cos I was able to go off into areas I could've done in the past, but didn't.

"I love making great sounding records," he continues, "and now, if I feel like throwing something in between the vocal parts, there's always a guitar filling in."

How much of a role had he in the songwriting this time?

"Musically, we contributed equally as much as each other, but I'm not good with lyrics. I'm just the mean-riff man!"

Mick's solo track on the forthcoming 'Leftovers' EP will be more of a Blues piece, however.

"It's an instrumental and has no title," says Mick. "It *is* a Blues piece, slow – but isn't a three chord, cry-in-your-beer-type thing. It gives people a chance to hear where my roots are; Beck, Page, Hendrix."

Mick does have plans one day to do something a bit more substantial, on a side-project basis. He maps it out something like this:

"If I were to do something other than Mötley Crüe, I'd take John Corabi, Glenn Hughes, Soul singer Aaron Neville, the horn section from Tower Of Power and Tony Thompson from The Powerstation (currently drumming for Crown Of Thorns).

"It'd be a heavy Blues progression deal. It'd be really cool. I wouldn't be concerned with sales, I'd just do it for the fun of it."

With John, Glenn and Aaron involved, I guess you wouldn't be doing any singing yourself?

"No. I wish I *could* sing! My voice is so weak! I'll tell ya, if I even heard this interview played back I'd probably puke!"

So, Mick, what's been the secret behind the success of the Crüe? Why have you survived and others fallen by the wayside?

"Not wishing to sound corny, but I feel that if bands are for real then they'll stick around. I also feel record labels sign too many bands who don't have longevity.

"I think we have more respect as a band, too. We love working together. It's like a good marriage: you fight occasionally, but you can always resolve any problems."

And what did Mick have to say about the problem the Crüe resolved two years ago?

Adapting a line from the 'Blazing Saddles' movie, and going into character, Mick simply utters: "Poor Vince. He just pawn in game of life!"

single Crüe-sters ready to be unleashed on the world!"

Just when you thought it was safe, girls!

WITH BOTH Tommy and Mick becoming divorcees in recent weeks, and John separated from wife Val, only Nikki remains the happily married man amongst the wild bunch.

"Nikki's real happy, though," comments Tommy. "He's stoked! I mean, I'd like to have a family one day too, but my time will come.

"I mean, there's been a time where we were becoming *too* wild. Trying to stay married and trying to live the life we lead was pretty hard. You can't do both."

Tommy was of course married to actress Heather Locklear, of 'Dynasty' and 'TJ Hooker' fame. He feels that their celebrity put a lot of pressure on the marriage.

"We never saw each other!" he groans. "I'd be working, either doin' records or touring, and she'd be on TV. They say absence makes the heart grow fonder, but, man, too much absence makes it wander!

"When you don't see someone for a good while, you begin to crave affection, sex, whatever, elsewhere."

And I guess it doesn't help matters being in a band where it's almost on tap?

"Right! It sure *doesn't* help!!"

AT THE time of writing there are no sure-fire tour plans set for the Crüe, beyond two dates at the end of May, when the band will be appearing in the special guest slot when Aerosmith headline the German Monsters Of Rock shows. This obviously leads to the possibility of Mötley Crüe playing a similar role at Donington on June 4.

"Donington *has* been mentioned," confirms John Corabi, "but it's all very tentative at this stage. We'll just have to see what happens. I know that we are trying to get other shows arranged."

Whether the Crüe play Donington or not, the two German shows will be the very first gigs John will play with the band. It was rumoured that Mötley would be playing only new material at these shows, but while this story isn't true, the band *are* unsure about which songs from the Vince Neil days will be dusted off on tour.

"You can't deny the past," notes John Corabi. "Mötley Crüe have sold a lot of records in their time. And there are thousands of people out there who love the band, let's face it. I don't want to take anything away from Vince, and neither do the others. We intend working on a bunch of songs, and whatever we feel comfortable with, we'll do. If 'Shout At The Devil' sounds great we'll do it, y'know?"

What would you like to do personally?

"It's hard to answer that question right now, cos stuff like 'Home Sweet Home' and 'Dr Feelgood' are classic Rock tunes. Hey, there's a voice embedded in my head too! For me to deviate from that melody that's been established wouldn't be right. We'll see... maybe we'll do stuff like 'City Boy Blues' and songs never done live before."

Talking to Nikki about what tunes are being worked on at this stage, he cites 'Girls, Girls, Girls', 'Dr Feelgood' and 'Shout At The Devil' as songs that John Corabi sings "amazingly".

But perhaps more importantly, has John learnt how to scream "We're Mötley F**kin' Crüe. And we think Heavy Metal rules here tonight!"?!

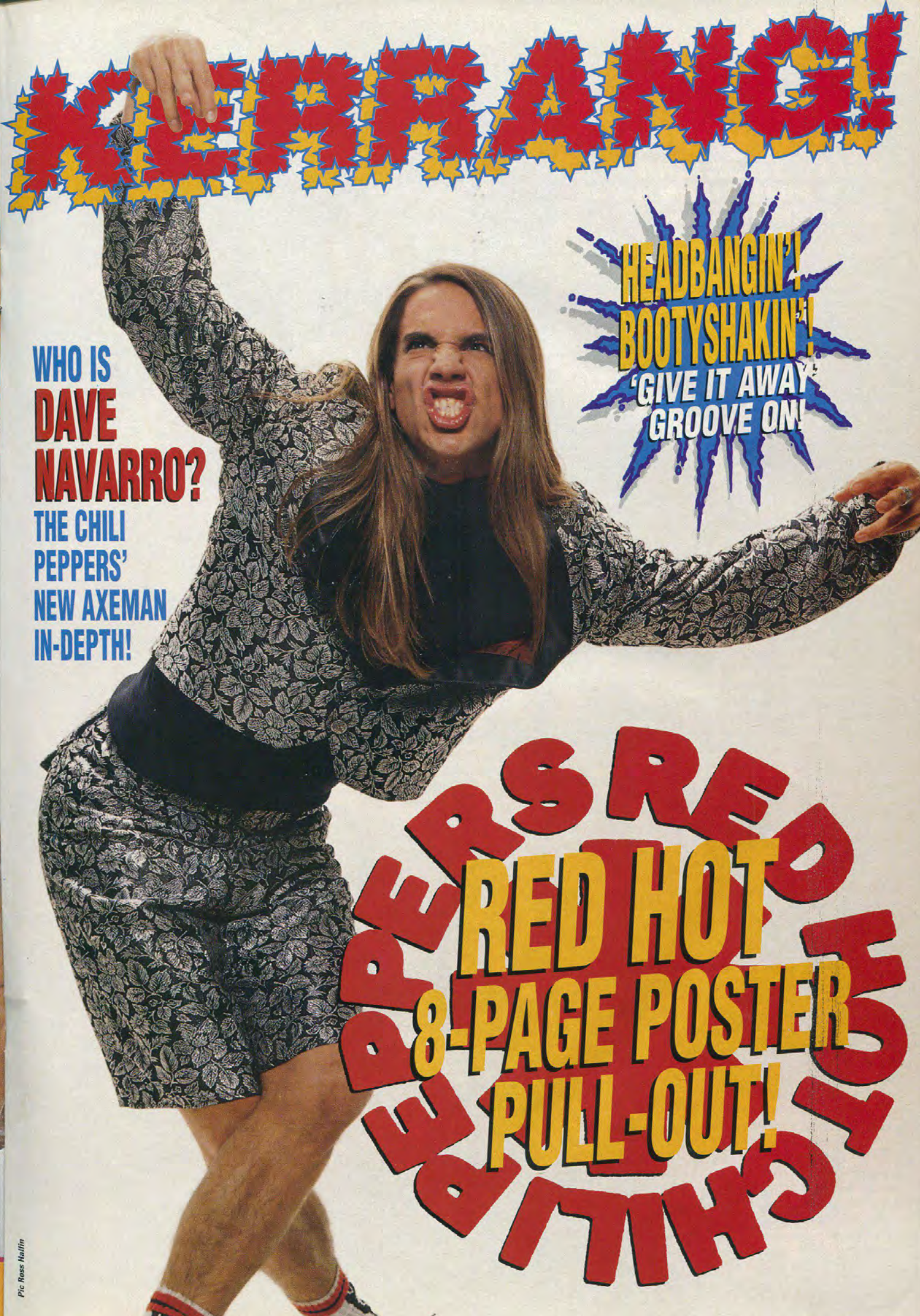
"We have a cheese contract," smiles Nikki. "And he's not allowed to say cheesy things."

Like what?

"Like *that*!"

"Poison and Warrant thought it was glamorous to follow in our footsteps, yet they didn't know half of what went on. They just saw the dollar signs..." – NIKKI SIXX

KERRANG!



HEADBANGIN'!
BOOTYSHAKIN'!
'GIVE IT AWAY'
GROOVE ON!

WHO IS
DAVE
NAVARRO?
THE CHILI
PEPPERS'
NEW AXEMAN
IN-DEPTH!

RED HOT CHILI PEPPERS
RED HOT
8-PAGE POSTER
PULL-OUT!

Pic Ross Halfin

THE 'GIVE IT AWAY' GROOVE!

'Give It Away' is the CHILI PEPPERS' freak hit of '94. But where did it come from? The Big K! brings you the full scam...

IT'S BEEN packing dancefloors in Rock and Alternative clubs alike. Anthony Kiedis' rolling tongue-work is matched by some serious Funk-ateering from bass-face Flea, drummer Chad Smith and then-guitarist John Frusciante. It rocks. It bumps. It funks. The most amazing thing about 'Give It Away', though, is that it's taken two-and-a-half years to invade yer ears as a *bona fide* single.

Culled from the band's 'Blood Sugar Sex Magik' opus (released back in September '91 and accorded four Ks in ish 359), it sees the Chilis at their most blissed-out.

The album – recorded by Rick Rubin in a reportedly haunted house – reflects the band's '70s head-trippin' mood perfectly, cutting from the righteous romp of 'Power Of Equality' through to the emotive sway of hit singles like 'Under The Bridge' or the acid vibes of 'Naked In the Rain'.

At the time, the Chilis were back on the lurve trail, talking 'bout the Pepper brotherhood in their own inimitable jivin' manner.

"We wrote this record by being a band, spending three years living together, playing live onstage and rehearsing every day when we got off the road," Kiedis told *Kerrang!*.

Everything did indeed seem, er, beautiful.

Then came the meteoric rise of 'Blood Sugar Sex Magik' in the US. It followed in the footsteps of its predecessor 'Mother's Milk', the Chilis multi-Platinum fourth long player. However, the touring that followed the success of 'Blood...' took its toll.

At a London show in early '92, the Chilis were far from red hot and looked on the verge of disintegrating. The major problem seemed to be John Frusciante's inability to communicate with his band-mates. Meanwhile, Flea wanted to head home and spend time with family, especially his daughter.

On their return to the US, the Chilis regrouped. The flamboyant fruit-cake Frusciante sauntered in through the out door, to be replaced by the little-known Arik Marshall.

The touring carnival of Lollapalooza '92 beckoned, and the Chilis struggled their way through, pit-helmets aflame an' all. Marshall's stay in the band, though, was short-lived. Then came silence...

Limping back to their Hollywood hide-outs, the Chilis, er, chilled and made the odd squeaking noise at assorted jams and clubs. Rumours of excess abounded before the band finally announced their new guitar player, Jesse Tobias.

A total unknown, the ex-Mother Tongue guitar player was deemed a member of the band, and even went as far as doing a full-blown interview with US mag *Rolling Stone*. Needless to say, his departure without playing a single show or recording with Flea and his crew came as something of surprise!

Enter ex-Jane's Addiction man Dave Navarro (see page 35 for a full profile of the man).

Since Navarro's arrival, there's been a sense that the Chilis are about to embark on a genuinely creative spurt. Speculation about their studio activities has been ill-informed. They have indeed given little away. All that *is* definite is that the foursome are set to begin work on pre-production in Hawaii in March. Expect the mood to be spiritual, sassy and slinky...

HOT NEW CHILI!

The Chili Peppers' new axeman DAVE NAVARRO profiled by PAUL ELLIOTT

THE RED Hot Chili Peppers and Dave Navarro. One of the hottest Rock acts on the planet hooks up with one of the most gifted guitarists to emerge in the past decade. Few partnerships in rock 'n' roll are pefect; this at least promises to be explosive.

Since original guitarist Hillel Slovak died of a heroin overdose in 1988, the Chili Peppers have struggled to find a replacement.

First up for the gig was John Frusciante, a cool player who added some weird and wonderful licks to the Chilis' muscular Funk Metal. But Frusciante didn't work out. After cutting two albums with the group – 'Mother's Milk' and the watershed 'Blood Sugar Sex Magik' – Frusciante quit mid-tour when he tired of on-the-road stress and routine.

Next was Arik Marshall, an older and more sober figure who was dispensed with at the end of the Lollapalooza tour. Was this another personality crisis? The band simply stated that Marshall's songwriting was incompatible with theirs.

Upon returning to their native Los Angeles, the Chilis then tried out teenage Jesse Tobias, from LA club act Mother Tongue. Tobias lasted just a month or two before Navarro came into the frame.

Dave Navarro shot to prominence with Jane's Addiction – one of the greatest rock 'n' roll bands of recent times. Navarro's wild, fluid guitar playing was a revelation on Jane's Addiction's three albums, especially the last of them, 1990's 'Ritual De Lo Habitual', which featured the 11-minute colossus 'Three Days'.

Since Jane's Addiction split in 1991, little has been heard of Navarro, while singer Perry Farrell has led the Alternative Rock revolution with Lollapalooza and his new project Porno For Pyros. Many considered the Porno For Pyros album a disappointment; Navarro is missed at Farrell's side.

Just over two years ago, Navarro was linked with Guns N' Roses when rhythm guitarist Izzy Stradlin quit the band. Axl Rose had been outspoken in his praise of Navarro, but the guitarist wasn't interested in joining the biggest rock 'n' roll band in the world. As Gilby Clarke joined GN'R, Navarro just did his own thing.

Until now. Navarro and the Chilis are currently in Hawaii writing new material for the much-anticipated follow-up to the multi-Platinum 'Blood Sugar Sex Magik'.

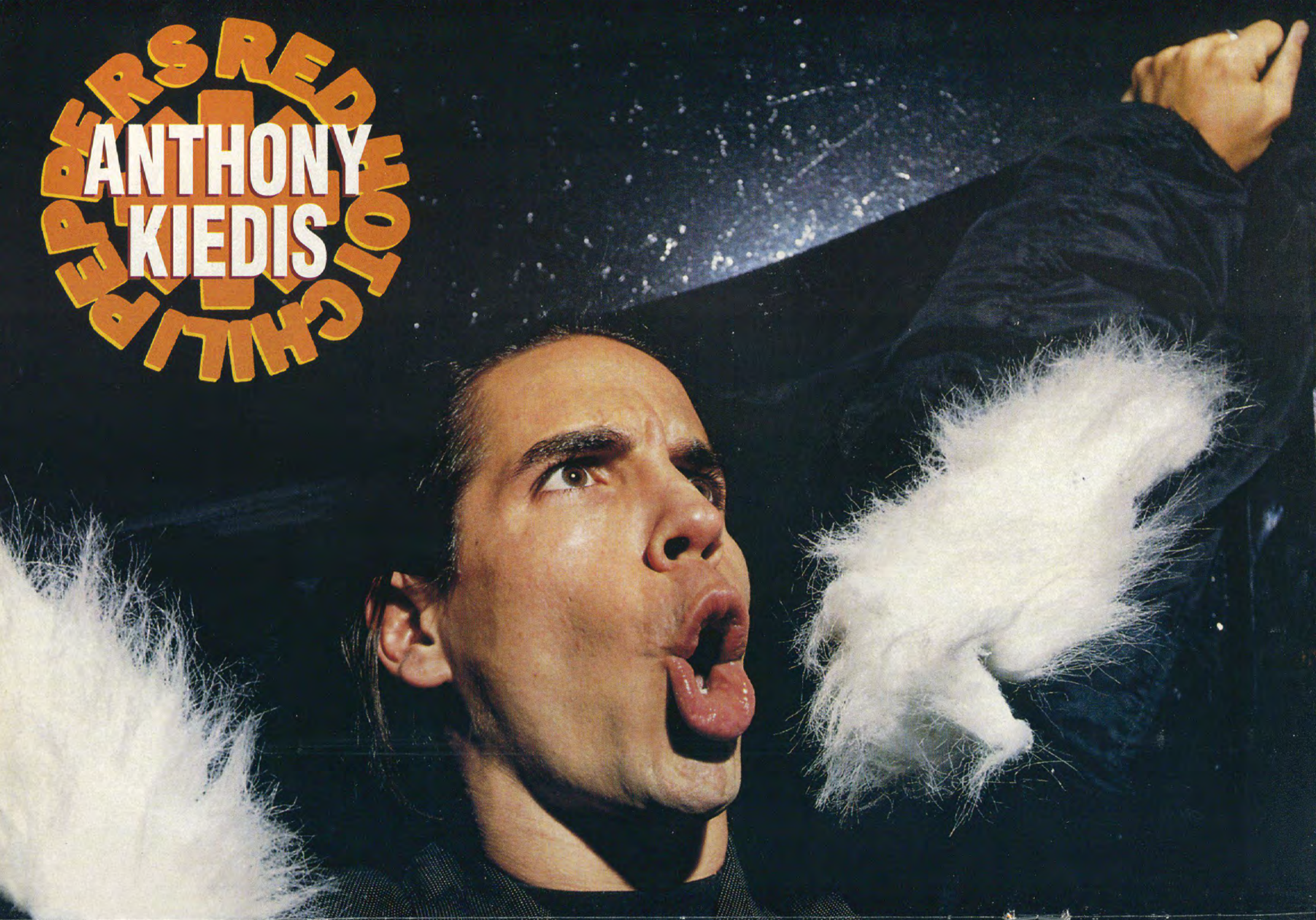
God only knows what kind of weird 'n' funky shit is gonna wind up on the next Chili Peppers record! But don't hold your breath – the album isn't due till 1995!

RED HOT CHILI PEPPERS (from left: Flea, Anthony Kiedis, Chad Smith): steppin' out in that freaky styley! Dave Navarro (below): new kid on the block

Pix Ross Halfin/James Bland

Pic Ross Halfin
XERRANG!

RED HOT CHILI PEPPERS
FLEA


RED HOT CHILI PEPPERS
ANTHONY KIEDIS

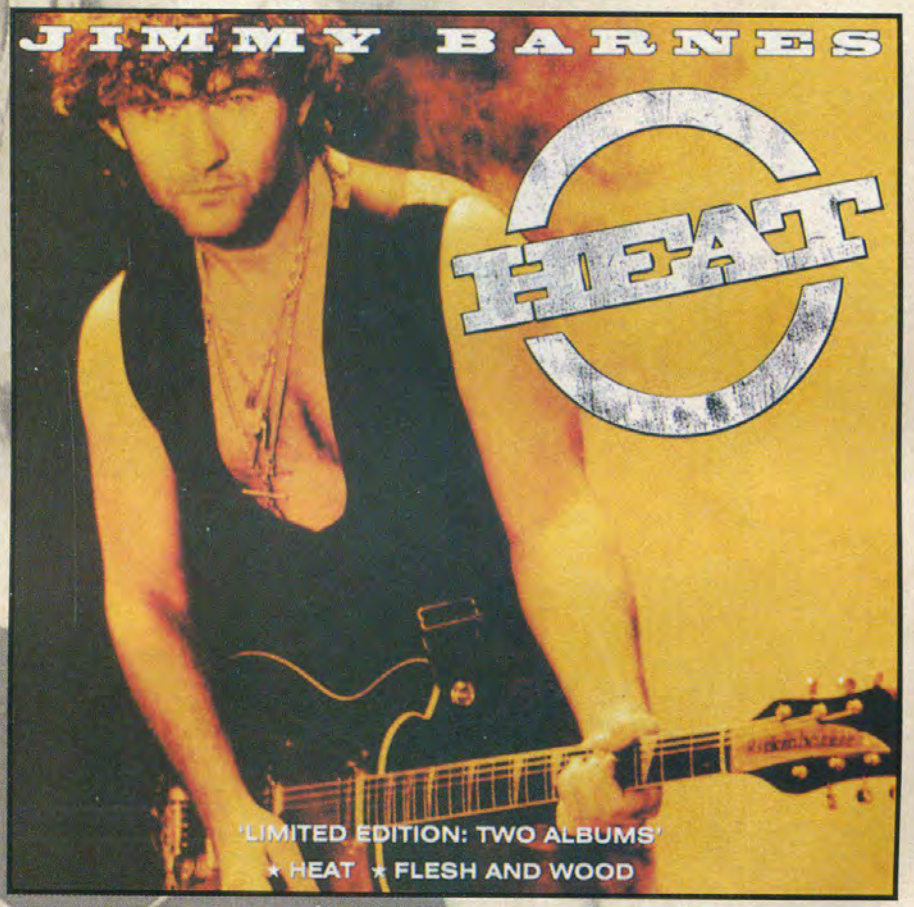
Pic Ross Halfin

HMV

JIMMY BARNES

HEAT

FLESH AND WOOD



The legendary Jimmy Barnes returns with a storming album that is currently at Number 1 in his Australian homeland. His new album has been coupled with his last 'Heat' making a double CD at just over the price of a single disc.

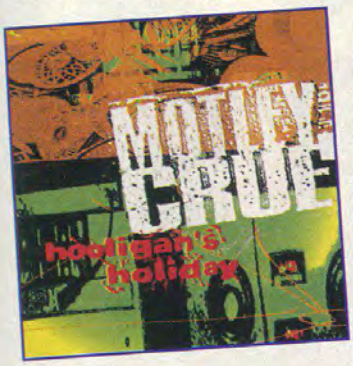
KNOW HMV • KNOW MUSIC

Removing his helmet so that he can give his horns a polish (arf!), His Satanic Majesty MÖRAT strides on cloven hoof to the K! HQ for a gander at this week's new 45s! And believe us, it ain't a pretty sight...

MÖTLEY CRÜE 'Hooligan's Holiday' (Elektra)

WHEN SOMEONE – who shall remain nameless – suggested that the new Crüe sound was akin to that of The Exploited, I was briefly concerned; but thankfully, they still sound like the pathetic Cock Rockers who have inflicted so much puerile drivel on us. So, with much glee, I can continue hating them and the ground they stand on!

Good title, though. AARRGH! I've admitted liking something to do with Mötley Crüe! Forgive me, Satan, for I have sinned!



PRISONSHAKE '2 Sisters' (Skat/Cargo)

OH, GOOD Lord – check out that groovy guitar sound! That motherf**ker *wails*! Actually, it's not that fantastic a song, but that six-stringer could bring tears to the eyes of a statue. Apparently, it was recorded "in a real f**king studio for maximum Rock and hi-fi-ness!" Should be compulsory!

PHANTOM BLUE 'My Misery' (Roadrunner)

PHANTOM BLUE undo all the fine work done by L7 in one foul swoop! It's rather amazing to think that this hideous, weepy dirge is from the same label as the majestic Nailbomb... which is incidentally what this could do with to liven it up a wee bit!

COMPULSION 'Mall Monarchy EP' (One Little Indian)

MILDLY CATCHY, but hardly any more uplifting than any of your average Indie noise. It's one, or rather four, of those songs that you can play without even noticing they're on... which this isn't any more, cos I've turned the bugger off!

A non-event.

JAWBOX 'Savoury' (City Slang)

A SURPRISINGLY turgid effort from a band who usually seem to provide the goods so effortlessly. It would help if the utter wimps in the *K!* orifice didn't keep turning the stereo down because they're "on the phone" or "can't hear themselves think", but I've a feeling this would still be far too jingly-jangly at a decent volume.

Wait for the forthcoming album instead.

SKIN 'House Of Love' (Parlophone)

"YOU CAN'T knock this! It's got a great sound – it sounds like Kiss," opines *K!* editor Phil Alexander. Thus proving he's finally gone round the twist, for this is utter rubbish designed for housewives who think Bryan Adams can rock out. He can't, and neither can Skin.

What's the betting that they put out a live album called 'Skin 'Em Alive'? Sound advice!

SINGLE OF THE WEEK!

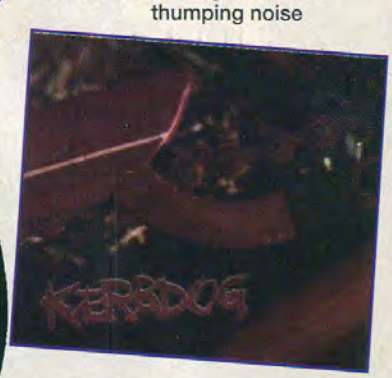
BUM 'Mrs Rock And Roll' (One Louder)

A LOVELY little ditty that either The Wildhearts or The Ramones would be proud to put their names to. Y'know the sort of thing; three chords, loads of harmonies and a bottom-kicking sound that makes you want to drink cheap cider and, er, sniff dubious household substances!

Unfortunately, 'Mrs Rock And Roll', aside from being married, rides a crappy old British bike, as you can see!

KERBDOG 'Dry Riser EP' (Vertigo)

I HAVE to confess that I haven't really paid much attention to Kerbdog before now. Nice chaps, okay noise and all that... but this is really rather special, with the right blend of thumping noise and intelligent tune to hold your attention throughout.



Still a touch commercial for my warped tastes, but the 'Dog definitely has a bark, if not a bite.

RAWHEAD 'Video Youth' (Zombie Woof)

YEAH, YEAH, very nice, I'm sure – but the first track sounds like it could be Wolfsbane's demo tape from about 10 years ago. The next track hints at late Maiden jamming with early Anthrax – an unpleasant prospect if you're not a fan of either band.

The Boy Arnopp likes it, but it probably sounds better under all that hair!

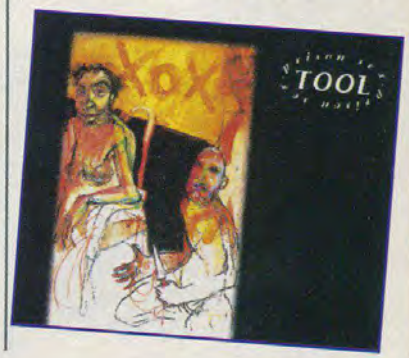
BABY CHAOS 'Buzz' (EastWest)

YUCK! WHAT a sickly little opus! It sounds like weak tea with about 10 sugars in it!

Baby Chaos have already been described a "four cute kids", which unfortunately does quite accurately sum up their weedy sound. Somebody get me a coffee, black, no f**king sugar!

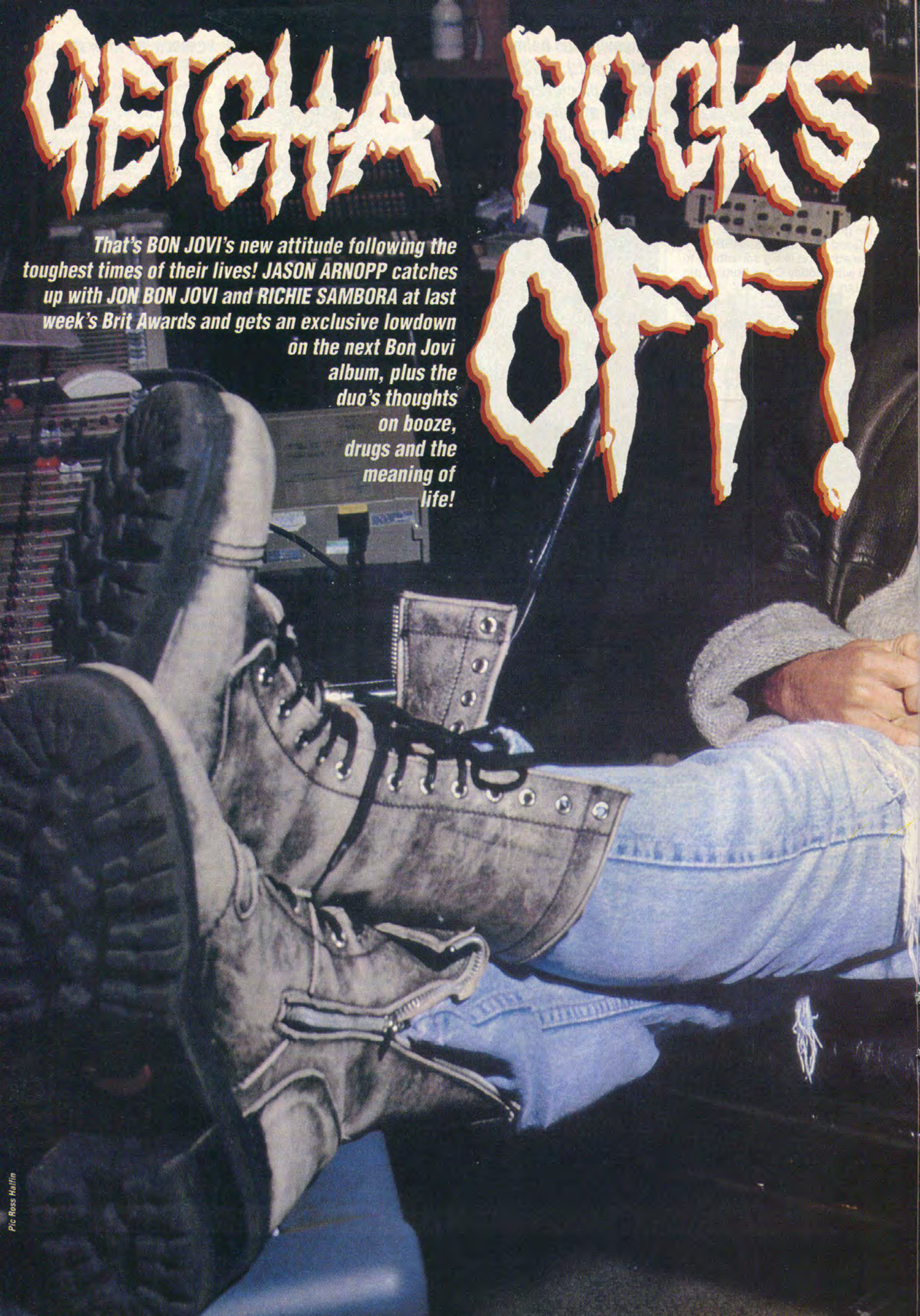
TOOL 'Prison Sex' (RCA)

DESPITE THE fact that vocalist Maynard Keenan cavorts about in a testicle-pink romper suit, Tool really are an awesome band. That said, 'Prison Sex' is perhaps too subtle to be a single track. Alas, it might just get lost on the radio – but they're not exactly Radio One fodder, and you should have bought their album 'Undertow' long ago.



GETCHA ROCKS OFF!

That's BON JOVI's new attitude following the toughest times of their lives! JASON ARNOPP catches up with JON BON JOVI and RICHIE SAMBORA at last week's Brit Awards and gets an exclusive lowdown on the next Bon Jovi album, plus the duo's thoughts on booze, drugs and the meaning of life!



Pic Ross Halfin

"FKIN' UNREAL, man!" exclaims Bon Jovi guitarist Richie Sambora, staring gleefully at some newly developed photographs of him with legendary Beatles producer George Martin. "These are going straight up on the wall!"

Richie is in a trailer in the midst of Alexandra Palace – the London venue for this year's Brit Awards. Richie, drummer Tico Torres and Mr Bon Jovi himself are here for two reasons.

Number one, they're performing 'I'll Sleep When I'm Dead' with British soul diva Dina Carroll at the awards ceremony tonight.

Number two, Jon and Richie are collaborating with George Martin on a song for a tribute album to harmonica-blowin' legend Larry Adler. The song in question was written by celebrated American Jazz composer George Gershwin.

A few hours ago, Richie filled in for Jon at the 'dress rehearsal' with Dina Carroll. Jon is back at his hotel in the centre of the capital, sleeping off the hangover from the previous night's sake binge at a Camden Chinese restaurant.

Richie can't stop enthusing about his Martin collaboration.

"It was a big challenge for a rock 'n' roll player. Chord-wise, Gershwin's such a different kinda thing – I had to look back at my music theory courses from college. Some very expensive chords were needed! Ha!"

Eyes alive with enthusiasm, he's dressed as casually as you can imagine, in a fisherman's jumper and a backwards oriental-style cap. He's got a beard to match, which he traditionally grows at the end of tours when he gets tired of talking to people.

"Brian May's playing with us tonight. It's amazing to play with your idols. Guys that I grew up listening to are now my friends 'n' shit..."

Richie can now call Jimmy Page 'Pagey', no less!

"Yeah! But to be honest, we do get along well. He's not aloof at all... just one of the guys."

And now you've sung with Dina Carroll.

"I don't know who paired us up with her, man! But it's cool."

The band for this collaboration was thrown together at the eleventh hour when two members of Bon Jovi bailed out. Keyboard player David Bryan's wife is currently expecting twins, while bassist Alec John Such "got himself involved with some shit that he couldn't get out of". The pair were replaced by Jon's old buddy Aldo Nova and Meat Loaf bassist Kazim Sultan.

Richie laughs: "We met Kazim on the flight over here, and said, 'D'ya wanna play bass?'!"

IT'S MUSIC biz chaos at Alexandra Palace on this snowy Monday afternoon. The Brit awards are being filmed for transmission the following night. The show hasn't been broadcast live in five years since a pink-barnetted Sam Fox made a right pig's ear out of hosting it!

You virtually need a special pass in order to breathe. Dress rehearsals are happening all over the place, with photographers snapping away.

"Meat Loaf doesn't want us under his nose, so we're gonna have to be subtle!" ran the briefing for one posse of clickers earlier on.

Richie's well aware that he's been brought here primarily to promote the new Bon Jovi single, 'Dry County'.

"But my personal reason to come over here," he qualifies, "is to kinda say 'thank you' to the British public and industry, for really making Bon Jovi still rook! Thanks for the support!"

'Keep The Faith' was a more contemporary album which sold eight million copies worldwide, but fared relatively poorly in America. Richie believes the album's mix was to blame.

"Consequently, every time we do a single we remix it!" he laughs. "We weren't in our right heads when the album was mixed. We recorded over 30 songs, and were gonna do a double album. That was a tall order, and by the end of it we were fatigued and ended up releasing just one album anyway!"

Describing the new Bob Clearmountain remix of 'Dry County', Richie says simply: "More guitars! It's got a fuller, more colourful sound. Not too slick, but not as 'edgy' as the album."

WITHOUT FURTHER ado, let's move on to The Next Bon Jovi Album!

"We've made our first batch of demos; 12 new songs. I don't know where it's gonna go directionally, but Jon and I have been very prolific. There's been no drought! We've got a lot of ideas, and the new stuff is very diverse.

"Hopefully, there'll be some more jamming on this record. And lots of guitar playing, which I particularly like! A very important part of our band is the live stuff, so we should get that on record too. We pulled it off well on the last album with 'Keep The Faith' and 'Dry County', so we'll hopefully have more of

KONTINUEZ OVER

that this time."

The leftover material from the '...Faith' recordings have stayed that way. No re-heats.

"I can hardly even remember what those songs were! There are few that I can remember liking, and a few that I wished were on 'Keep The Faith', but that was then. We could say, 'Okay, we'll use those old songs', but if we did that, we'd miss the benefit of another two years of learning experience since we wrote that shit.

"Now, what we want to do is move on to a whole new territory. We wrote that last record almost at the tail-end of the '80s, and now we're almost in the middle of the '90s.

"I don't know what Jon's thinking, but I'm personally hoping that all the material we do come up with is 'now' material. What we're feeling right now..."

'Dry County' has been hailed as one of the band's most mature moments. Should it be seen as any kind of signpost towards the new stuff? Are Party Rock songs right out now?

"Not necessarily. But what I'm gonna try and do, as a writer, performer and artist, is grow. We won't do something totally different and make a left-turn, but we will make sure we move forward.

"I think it's safe to say that on this next record, you won't be hearing 'You Give Love A Bad Name'! That's a different period of time for us. It's a really good song, but we're at different points in our lives now."

Mötley Crüe, contemporaries of Bon Jovi, have said much the same thing about their new Grunge-caked album. Richie has heard a little of the new Crüe stuff.

"Sonically, it sounded cool. It sounded powerful."

But did it sound like Mötley Crüe?

"I don't know," he admits, "and you really should stay true to yourself. But I do like Grunge music. The new Pearl Jam album's f**kin' excellent. I like Alice In Chains and Stone Temple Pilots. I'd imagine, too, that the Mötley album will be Grunge with a Heavy Metal attitude. A kind of Heavy Grunge!"

"I think it's safe to say that on this next record, you won't be hearing 'You Give Love A Bad Name'! It's a really good song, but we're at different points in our lives now..." – RICHIE SAMBORA

BON JOVI'S sixth album will not be recorded at producer Bob Rock's Little Mountain Studios in Vancouver, where 'Keep The Faith' and its mega-Platinum predecessors 'Slippery When Wet' and 'New Jersey' were all made. According to Jon Bon Jovi, Little Mountain has closed down.

"We thought we'd be like The Stones and try a place in the Caribbean!" Richie smiles. "Why beat yourself up, y'know?! It might make us lazy, in which case we'll split, but I don't think we're that kind of band. We realise the task that's ahead of us – we've gotta kick ass!"

Does Richie miss the days when it was 100 per cent cool to play straight commercial Rock?

"Mmmm... I kinda roll with the situations. I had more fun on the 'Keep The Faith' tour than I ever had in the past. The abrupt, rocket-ship lift-off of 'Slippery...' didn't wear off until the end of the 'New Jersey' tour. Hardly until the beginning of 'Keep The Faith'!

"It's been a trip, coming to terms with being in a new place in my life. Finally, after a bunch o' years, we're comfortable with who we are.

"So if you ask me if I wish I was back in 1987, then no. I had a great time, but it was a blur. We didn't spend life on Earth!

"The reason the last tour was great, was that I remember most of it!"

RICHIE SAMBORA in serious widdle-hem mode! Who said Bon Jovi aren't Heavy Metal?!

Pic Ross Halfin

BON JOVI (Richie Sambora and Jon Bon Jovi): eight million people can't be wrong!

Pic Larry Baker

There have been only the slightest admissions of drug and alcohol usage from the Bon Jovi camp. Does Richie see that stuff as an occupational hazard?

"It can be, but none of us died, and none of us got hooked up on anything. There was experimentation on the 'Slippery...' and 'New Jersey' tours, but by 'Keep The Faith' we were out of it.

"Everyone knew we had to take a break and really re-evaluate the whole situation. On tour, you're in a very weird environment. It's not like reality. You go from a plane to a venue, to a hotel, to a plane, to a venue... it's very controlled."

JON ADMITTED in the Christmas issue of *Kerrang!* that Alec John Such had a serious alcohol problem at one point during the 'New Jersey' tour. Jon even intimated that Such was at one point close to receiving his marching orders.

"Not that I know of!" insists Richie. "We wanna keep the same members! Al's eccentric, but not enough to get his ass kicked out of the band!

"That rumour was definitely misconstrued, although we really f**ked up on the 'New Jersey' tour. It was that whole syndrome, it was a period of time when we thought nothing could stop us. People would say, 'Y'wanna play another 70 shows?' and we'd go, 'Sure!'.

"We were unhealthy at that point, and drifting apart. We had our own personal crises going on. Everybody had to watch themselves.

"Brian May recognised that, backstage

at Wembley in '89. He took me and Jon to one side and told us we were workin' too hard. He told us that he wished he could have some of the Queen days back, because he couldn't remember most of them."

Was the 'Keep The Faith' tour completely clean?

"Pretty much. We didn't have any booze in the dressing room for most of the tour. Towards the end, we had some wine and stuff like that. On the 'New Jersey' tour I'd be drinking a bottle of whiskey a day. It was a daily thing, and it seemed okay!

"This time, we didn't let that happen. We ain't angels, but we didn't let it affect the work end of things."

Is Richie anti-hard drugs?

"Yes. Definitely. It doesn't help you do anything. I went through my hard drug thing, more or less, when I was a teenager growing up in New Jersey. I dabbled with things, although not anything like crack or f**kin' heroin!

"I'm kinda like done with it now. I went through that period of time. At the moment, I'm driven by playing, man. Just living!"

"It's great to see bands like Rage Against The Machine and Therapy? giving Rock the big kick that it needed!" – JON BON JOVI

SO THE Brit Awards come and go. Take That, The Stereo MC's and Bjork all walk away clutching shiny things.

Jon Bon Jovi, in a car to the airport the next day, is heading off with his memories of working with George Martin, more than anything else. The Brits thing, he says, was "a good reason to get drunk!", but clearly no substitute for a real gig.

He sighs: "It is what it is, y'know? Dina was cool, but it was kinda like a tease, just goin' up and playing one song! Y'wanna go on for a couple of hours, but you can't! The last time we did a TV thing was on the David Letterman show on New Year's

KONTINUEZ OVER

MOTLEY CRUE

hooligan's holiday

MICK MARS JOHN CORABI NIKKI SIXX TOMMY LEE

the new single
available on limited edition numbered formats:

7" coloured vinyl
Remix 12" with logo sticker
Remix CD digipak
also available on CD containing
previously unreleased demo
'Hypnotized'

Eve, but we got to play all night then!

"We really came over here to work with George Martin and do the Larry Adler tribute," he admits. "But it was cool to sit around with Meat Loaf, Brian May and everyone else who we don't see every day. It was cool to just shoot the shit with those guys..."

Larry Adler, the respected musician who sought sanctuary in England during America's hardline anti-Communist McCarthy era, was to Jon, "like a rock 'n' roller in his own day, if y'think about it. He was very together, to be that witty at 80 years old and be that good a player. It'd be great to ask God for that now!

"But George was the guy who really got me involved. I mean, it's the 30th anniversary of The Beatles and all that stuff, and here's their producer calling my house! It was like, 'My God! I gotta do this!'. So I got Richie to play guitar on this Gershwin song, and had a pretty cool day!"

RETURNING TO matters Jovi-al, Jon is totally fired-up by the demos for album number six.

"You don't know exactly what to think about the first batch of demos, but I'm definitely excited by 'em!" he beams. "The thing is, with 'Keep The Faith', only one of the six singles was in the first batch. So that goes to show you where the first batch of demos usually is!

"I'm not sure whether we've got one, two or five singles in this first batch, but the point is that there are some great songs and everyone's contributing.

"One song I think will probably make the album in the end, is 'Good Guys Don't Always Wear White'. It's a self-explanatory title that I knew was great, and a very raucous song for us.

"Apart from that, it's hard to say. There's a song called 'Letter To A Friend' which is a mid-to-upper tempo thing. It's a real frantic one – it makes your hands shake when you're singing it! Just the opposite of an 'I love you' kinda vibe!

"Then there's 'In My Dreams', which I wrote for Tico to sing! His voice is very Tom Waits-y, but it's a voice with great character. Hey, if Keith Richards, Ringo Starr and The Edge can do it, then I'm sure Tico can!

"We're just foolin' around with some stuff. We haven't written anything like 'Love For Sale' yet, no – that's the kinda stuff that gets written with acoustic guitars around midnight!

"Being a family man hasn't affected my writing, either. I haven't written a 'baby' song! That's not what I should be doin'. I haven't felt like sitting down and writing a song for the baby!"

Does Jon share Richie's vision of the next Bon Jovi album breaking yet more new ground for the band?

"Yeah, I'd like to see that. I don't wanna recreate any of the bigger hits, for example, like trying to write 'Wanted: Dead Or Alive' again. I don't think that would be very fulfilling.

"I think what Mötley Crüe have done with their new album is cool. God bless 'em and good luck! I heard the album yesterday, and I think it's been well worth waiting for. They've taken some chances and not just written 'Shout At The Devil' again."

But isn't their switch indicative of the music biz climate? Jon considers this for a moment.

"Well, I hear things like the Doobie Brothers in the Crüe album, so I don't really know if it's really this total Alice In Chains thing that everyone keeps talkin' about! But it's great to see bands like Rage Against The Machine and Therapy? giving Rock the big kick that it needed!

"I mean, in the same way that A&R guys signed 10 Bon Jovis and Def Leppards at one point, they've done the same with Nirvana and Pearl Jam. Bands seven to 10 are usually shit. It's taken time to clean the system out, and I think it's real healthy now."

Will Bon Jovi be drawing off that New Metal energy?

"The energy and the performances, yeah. Not the lyrics, though – I'm obviously comin' from a different place..."

BON JOVI, says Jon, are through the worst times of their career. Inter-band relationships are stable, and there'll be no solo albums for a while. The storm has been weathered.

"You can't explain to anyone what that's all about, because you've got to live it to know," Jon reflects. "We came through the whole '...Faith' thing, and it's a whole different era for us now. We're way beyond the 'Prove it' stage. It's now a time for doin' things that get your rocks off!

"I just don't give a f**k, past the point of having five Number One singles! With 'Keep The Faith' we did a record to take us into the '90s. Maybe with a different running order or different singles or whatever, it would've been accepted bigger and better.

"But eight million people said, 'I dig it'. We can't complain!"

"It's a whole different era for us now. We're way beyond the 'Prove it' stage. It's now a time for doin' things that get your rocks off!"
– JON BON JOVI

JON BON JOVI: all wrapped up for some chillin' out at the Brits!

Pic Ross Halfin

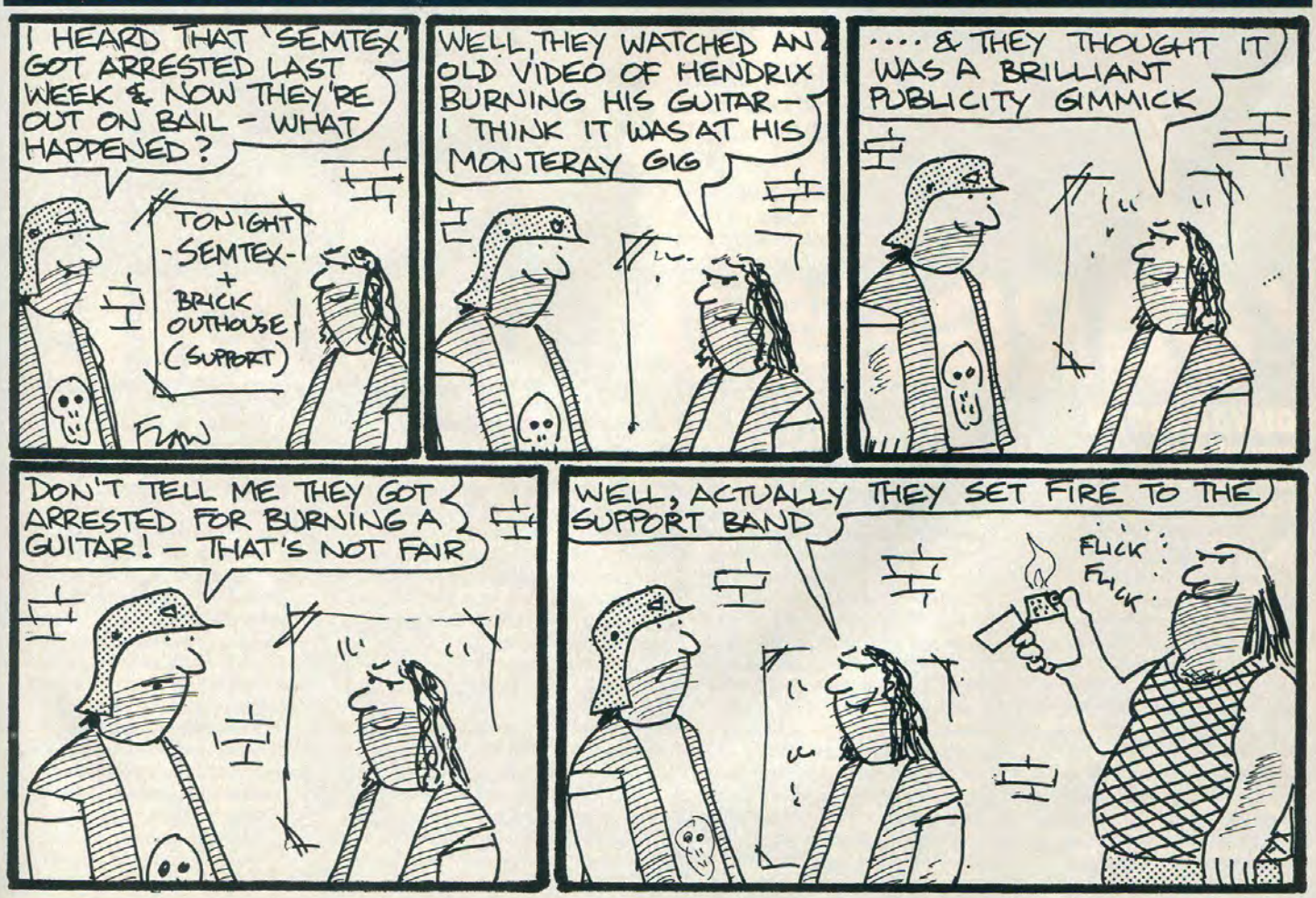
PANDORA PEROXIDE

BY RAY ZELL

YEAH. I WAS PISSED OFF FOR A WHILE.
POSITIVITY: THAT'S THE KEY.
BUT YOU LEARN TO GET OVER THINGS.
THERE'S ALWAYS GOOD FROM BAD.
AN' LIKE MY OLD AUNT MORGANA USED TO SAY...
...SOMETIMES YOU'VE JUST GOTTA LOOK ON THE DARK SIDE.

BRICK OUTHOUSE

BY KEVIN B FLANNERY


I HEARD THAT 'SEMTEX' GOT ARRESTED LAST WEEK & NOW THEY'RE OUT ON BAIL - WHAT HAPPENED?
TONIGHT -SEMTEX- + BRICK OUTHOUSE (SUPPORT)
FLANN
WELL, THEY WATCHED AN OLD VIDEO OF HENDRIX BURNING HIS GUITAR - I THINK IT WAS AT HIS MONTERAY GIG
.... & THEY THOUGHT IT WAS A BRILLIANT PUBLICITY GIMMICK
DON'T TELL ME THEY GOT ARRESTED FOR BURNING A GUITAR! - THAT'S NOT FAIR
WELL, ACTUALLY THEY SET FIRE TO THE SUPPORT BAND
FLICK FLICK

K-RATINGS

KKKKK - KLASSIK!
KKKK - KILLER!
KKK - KOMPETENT!
KK - KRUSTY!
K - KRAP!

'GARDEN OF DELIGHT!

SOUNDGARDEN

'Superunknown'
(A&M 540215-2)
KKKKK

EVERY WEEK, I have a new favourite song from Soundgarden's phenomenal fourth album, 'Superunknown'. This week, it's '4th Of July', while last week it was 'Black Hole Sun'. Before that came 'Head Down' and 'The Day I Tried To Live'. There's more to come, for sure.

What's amazing is that every one of those songs has its own unique identity, yet each is recognisably the work of a band whose creative powers are operating at their fullest.

'Superunknown' is an album of depth and diversity, a work that brims with fresh ideas, new directions, stylistic swings and focussed song-craft. It casts a wide net and comes up with a full catch, all the while avoiding easy labels and quick definition.

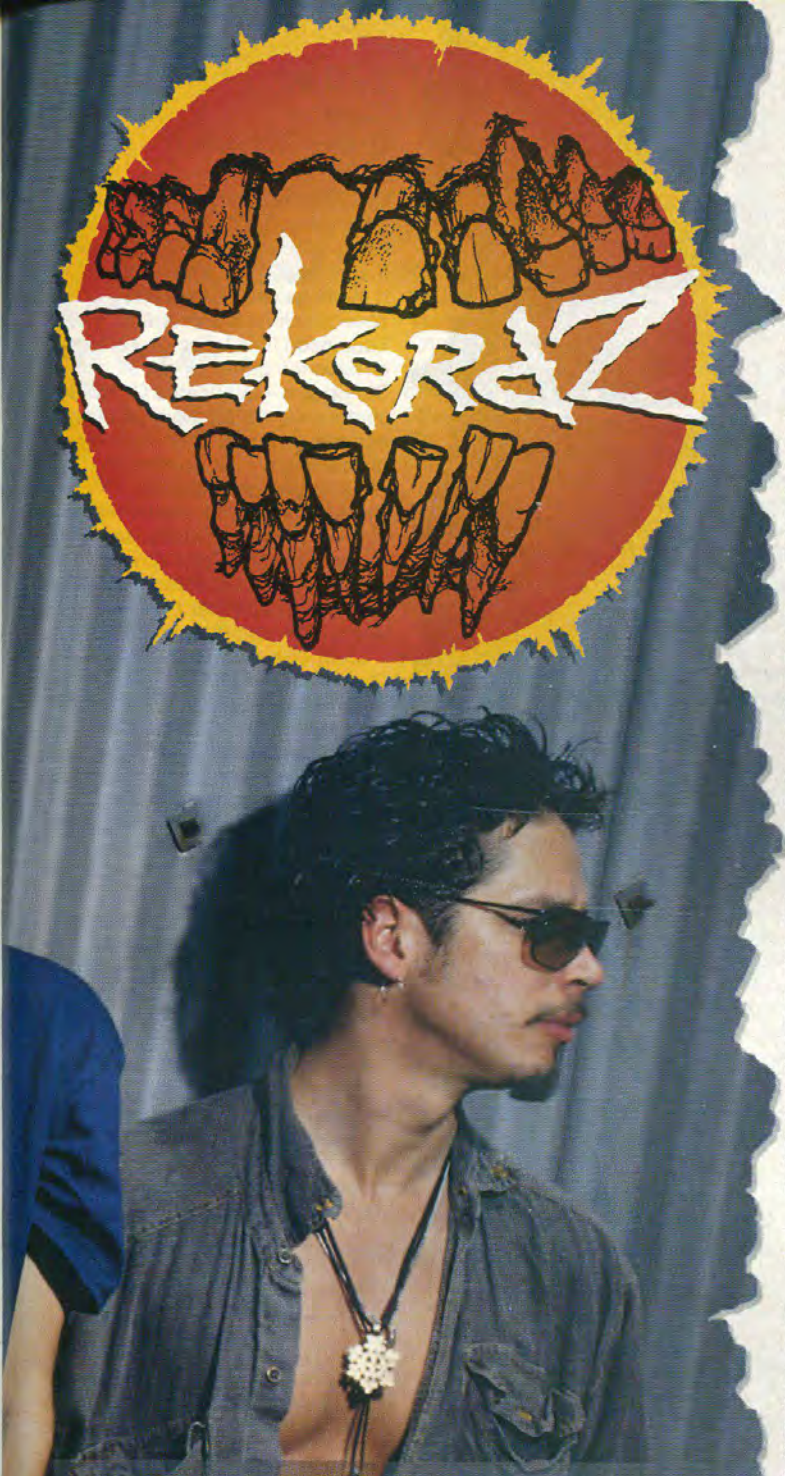
1991's 'Badmotorfinger' was one of the great Heavy Rock records of the last five years, and comparisons with the new one are inevitable. But there's little to compare: Soundgarden have wisely avoided repeating themselves, bravely branching into new territory instead. The results are electrifying.

Opener 'Let Me Drown' is the most 'typical' Soundgarden stomp; Bluesy and Grungey yet with an undeniable groove. 'My Wave' bristles with attitude and aggression, its separatist narrator inviting others to keep away from *'my wave'*, before sliding into a funky, bass-driven finish. Then comes the first hint that we really are heading into the superunknown: 'Fell On Black Days' is a stark, elegantly sombre descent into despair, its simple grey guitar lines accentuating the barely restrained vocals. It's got a dark sheen all its own.

It's impossible to analyse all 15 songs in detail (the album clocks in at a weighty 70 minutes), but let's see how far we can go. 'Mailman' is a drugged Blues crawl, which leads to the soaring, kaleidoscopic title track, a metaphysical odyssey propelled by sheets of cascading riffs. Then comes the winning pair that stops the show: 'Head Down' is a psychedelic ethereal trip with other-worldly vocals from Chris Cornell and a shimmering refrain. Written by bassist Ben Shepherd, it's unlike anything the band have ever attempted. That's followed by 'Black Hole Sun', a smash if ever I heard one, Beatles-esque in all the right places and with more of that hallucinatory feel that the band capture so effortlessly.

Onward with the tribal 'Spoonman', featuring an actual spoon player amidst its jungle drumming and serpentine riff. 'Limo Wreck' is a slow burner in the tradition of 'New Damage' that leads to another highlight,

Pic Ross Halfin



'The Day I Tried To Live'. With this one's looping, infectious chorus and descending riff, Soundgarden use light and dark shades to remarkable effect.

Of the album's last third, favourites are the haunting, ghostly '4th Of July', with its zombie-like, scraping guitars and mournful chant, and 'Like Suicide', which builds quietly to a frenetic wash of axework. Guitarists Cornell and Kim Thayil attempt something new on nearly every track and largely succeed. My one small quibble is that the guitars seem a little too low in the mix on occasion.

Aside from that, the performances are sparkling. Matt Cameron refuses to stay put as he interweaves all kinds of rhythms into his hard-hitting drumming, while Ben Shepherd provides a thick bass bottom-end. And Chris Cornell confirms that he's the greatest Rock vocalist around now; he does it all, from skimming the lowest reaches of his soul to scaling the heights of the upper atmosphere.

The production by Michael Bienhorn polishes a few of the raw edges a little *too* smoothly, but that can't hold back the strength of the material. Sure, fans expecting another bombastic Heavy Metal Grunge-fest may be disappointed; but if you want an album full of surprises, sterling performances and the sound of a band stretching itself to its full potential, then 'Superunknown' may well be your album of the year.

DON KAYE

'Superunknown' is released on March 7.

DARREN HOUSHOLDER

'Generator Man'
(Roadrunner RR 9023 2)
KK

YOU'D THINK that being a full-time member of the mighty Love/Hate (as he still was when he recorded this album) would be enough to keep guitarist Darren Housholder's widdling fingers occupied in the pursuit of a great cause. Sadly, this is not the case.

This is the second instrumental solo album from Housholder, and it is only a little less tedious than most instrumental horrors. The man can't be faulted technically, and this outing has its moments largely thanks to Housholder's belief in the power of riffing.

The title track is a weighty stomp, while 'Ode To Homer' maintains a pumping heaviness before an up-tempo crescendo that is almost gripping. *Almost*, but not quite. 'Keep The Ya Goin'' not only sounds like a Love/Hate title, but the slicing, fractured riff Housholder kicks in with could be straight off the next Love/Hate album. But sadly, there's no Jizzy Pearl screaming his guts out.

'Generator Man' goes in one ear and comes straight out the other. Occasionally, Housholder pauses to knock on the door marked Your Brain. Trouble is, when you open that door, he has nothing to say! This LP has little commercial value, but Roadrunner's claim that "fans of technical guitar wizardry will be mesmerised by it" is not inaccurate. So the first fan of technical guitar wizardry who writes to me will receive my copy of the CD... ***STEVE BEEBEE***

AC

'Everyone Should Be KILLED'
(Earache MOSH101CD)
KKKK

FOUR Ks... if you can somehow get it for free. Otherwise, it's bollocks.

The initials stand for something very rude indeed. The first word is 'Anal', and the second rhymes with 'Runt'. We probably couldn't print the whole thing – *that's* how saucy it is.

'Everyone Should Be KILLED' is one of those albums which really should be given away free on street corners. It'd brighten the world right up with its 58 tracks of sheer screaming Grindcore, lasting a total of 58 minutes. Yes, it's Napalm Death's 'Scum' LP all over again, but this time it's a piss-take on the whole genre.

It works very well either as a comedy record, or the classic blast with which to annihilate your most unfavourite neighbours. There are some classic song titles, like 'Grindcore Is Very Terrifying', 'Brutally Morbid Axe Of Satan', and 'I'm Not Allowed To Like A.C. Any More Since They Signed To Earache'. There are also signs of Judas Priest mockery, with tracks like 'Les Binks' Hairstyle' and the one which suddenly plays the 'Breaking The Law' riff before blasting off again.

You really need to get this album without paying for it, however. So the first person to write to me with a fictional band name even more offensive than AC's, gets a copy! Skill!

JASON ARNOPP

STEEL POLE BATH TUB

'Some Cocktail Suggestions'
(Tupelo TUP 052)
KKK

MORE QUEASY listening from the San Franciscan masters of primordial sludge. 'Some Cocktail Suggestions' (the band's last record for an indie label) boasts six tracks shot through with tension, paranoia, fear and hatred as Steel Pole Bath Tub lash out viciously at anything that pokes its head above ground. This is the sound of Misfit America waking up, smelling the coffee and becoming gun-toting sociopaths.

Throughout this mini-album, there is a sense of unease and a promise of violence; surging bass runs waylaid by sporadic bursts of feedback, violently lurching rhythms mercilessly kicked along by brutal, pounding drums. Listen to the stuttering guitar on 'Speaker Phone' and hear order teetering on the brink of chaos.

But it's the quiet ones you have to watch out for. The sinister, distorted vocals intoning 'The Wasp Jar' carry more evil than Glen Benton will ever understand. It's life, Jim, but not as we want to know it. The major labels don't know what they've let themselves in for. ***PAUL BRANNIGAN***

THE BRIAN MAY BAND

'Live At The Brixton Academy'
(Parlophone 7243 8 28589 2)
KKKK

IT'S UNFASHIONABLE to like Brian May, but you can't argue with the hundreds of die-hard Queen fans who continue to support their hero.

And why not? The longer this crisply recorded live album wears on, the more obvious it is that Brian remembers he's a rocker. With that reliable rhythm team of drummer Cozy Powell and bassist Neil Murray in his touring band, it goes without saying that the results are very palatable, even given the fact that May's voice possesses not even half of the character or flamboyance of the late Freddie Mercury.

Old Queen material figures heavily here, ranging from 'Tie Your Mother Down' and 'Now I'm Here' to 'We Will Rock You'. And Russ Ballard's 'Since You've Been Gone', as popularised by Cozy's old buds Rainbow, is dusted off alongside May's solos.

On the subject of solos, May's obligatory guitar spot is suitably titled 'Guitar Extravagance'. Pity the listener is given no warning of Powell's drum solo in 'Resurrection'... ***DAVE REYNOLDS***

IMPORTZ

The latest Melodic Rock and AOR by DAVE REYNOLDS!

THINGS ARE now beginning to hot up, with a veritable feast of imported titles passing through my grubby mitts since the last Importz column; but before we venture forth with the scam on this month's menagerie of sounds, there's news to report with regard to the ongoing ***Crown Of Thorns*** *saga.*

It now appears that Interscope have postponed the release of this album indefinitely, although there's talk of the Swedish label Dino obtaining a licence to issue the thing in Scandinavia in April. Scandalous!

DORO 'Live' (Vertigo 518 6580-2) KK

DORO'S CAREER has taken a nosedive after a succession of awful solo albums, seeing her market shrink to just Germany, where this live record was captured late last year. With 17 songs, it was always going to be heavy going. Yet, far from delivering a selection of pumped-up rockers, a substantial part of this CD consists of ballads! And from a singing point of view, her years in America haven't improved Doro's craft.

DORO

Not even the sterling efforts of ex-Britny Fox drummer Johnny Dee and former Waysted/Britny/Tyketto keyboardist/guitarist Jimmy DiLella can save this album.

BAREFOOT SERVANTS 'Barefoot Servants' (Epic ET 57503) KKKK

BAREFOOT SERVANTS is an excuse for one-time AOR maestro Jon Butcher to be in cahoots with seasoned players like guitarist Ben Schultz and bassist Leland Sklar. Amongst the moonshine Rock of 'Jealous Man' and Blues work-outs such as 'Fire And Gasoline', BS show they are good ole boys at heart, willing to take you on that long, tortured crawl to the bar with songs like 'It Hurts Me Too' or 'Drinking Again'. Enjoyable.

MR PERFECT 'Fasten Seat-Belts' (On Air OAR 9308) KK

MR PERFECT are a German outfit featuring ex-Victory drummer Bernie Van Der Graaf, with a Trad Metal flavour high on musicianship but lacking strong songs.

The album is great for the first five songs, especially 'Women And Whiskey', which taps into the power source that ignited Gotthard; chunky riffs and vocal machismo. But things get stale with a passionless cover of 'Nutbush City Limits'; and from then the songs just sink into either a succession of repetitive choruses or, like 'Queen Of Dreams', are simply awful.

STETNA 'Set The World On Fire' (Screamin' Cat EX-008) KK

STETNA

STETNA SINGER Shauna Joyce is a qualified nurse, in addition to having a varied career spanning the last 10 years (including a stint with all-girl band The Hunted), whilst colleague Troy Stetina ekes out a career as a guitar teacher of international repute.

But, Stetna fail to muster anything attention-worthy. Shauna has a great voice, but the songs do her no justice, especially when the opening number is a cover of the theme from the musical 'Hair'. The pair mesh well on 'Crazy', and 'Hollywood' would be okay if it wasn't attempting to be a mini-Rock opera; but on the whole, 'Set The World On Fire' doesn't.

THE CAST 'Heat And Serve' (Dance Plant ISCD-2039) KK

THE PROBLEM with Canadian outfit The Cast's eight-track affair is that it simply doesn't heat up! It's an album of watery AOR not aided by some terrible vocal performances from frontman Peter Cast. A shame, because the musicianship and material (co-penned with Frank Marino) is good. Things improve once the band increase their weight, as with 'Mr Marshall' and the title track, but The Cast are going nowhere fast.

FORTUNE 'Fortune' (Fortune Music DV6 PB6HP) KKKK

SOME PEOPLE are already tipping Boston-based Fortune as the future of Pomp Metal! Certainly, anyone with a passion for Wrabit and Joshua will go overboard for tracks like 'When The Time Is Right' and the majestic 'Two Halves Of A Heart' (Pomp Death!). Vocalist Bob Vose wraps his perfect tones around effective guitar work that combines with an incredible backdrop of twinkling keyboards. Ace!

ASHLEY CLEVELAND 'Bus Named Desire' (RCA/BMG 66215-2) KKK

FANS OF the Liz Larin album might want to check this album out, featuring as it does a distinctly homely Mid-Western radio feel. The best cuts are the heaviest, Ashley rocking it up on 'I'm Not Made That Way' and the bluesy 'Trust'. And, like Liz Larin, there are slight religious overtones, as on the closing 'Light At The End Of The Tunnel'. Pleasant listening.

WAR AND PEACE 'Time Capsule' (Shrapnel SH-1065-2) KKKK

WAR AND Peace's debut LP is also their epitaph; they split in 1992. With roots based firmly in the mid-'80s (Jeff Pilson is ex-Dokken), it's a pity that songs like 'Heaven Is Waiting' and the Beatles-ish 'We All Need Someone To Love' may be confined to this album. Vocalist/rhythm guitarist Pilson has since reverted to playing bass in Dio, while the other band members have enjoyed varying degrees of success; bassist Tommy Hendrix teamed up with CC DeVille's Needle Park, but has since left the group; drummer Ricky Parent is in Enuff Z'Nuff, whilst guitarist Russ Parrish might be familiar to fans of Rob Halford's Fight!

IMPORTS CHART

1 OPEN SKYZ Open Skyz (RCA)
2 WINDOWS OF THE SOUL Eyes (Brilliant)
3 A WORLD BEHIND THE BEAT Rags (Panser)
4 BAREFOOT SERVANTS Barefoot Servants (Epic)
5 JOEY C JONES AND THE GLORY HOUNDS Joey C Jones And The Glory Hounds (TNT)
6 TIME CAPSULE War And Peace (Shrapnel)
7 ONE Allison (Phonag)
8 FISH-EYE LENS Soul Shock Remedy (Revolution)
9 BURNING WATER Burning Water (BWM)
10 GROWING WINGS Havana Black (Parlophone)

Compiled by JLB Mail Order.

WHITE HEART 'Highlands' (Star Song SSD 8277) KKKK

'HIGHLANDS' HERALDS the return of the biggest AOR band in Christian Rock circles. White Heart are the Nashville-based band with which Giant's Huff brothers began their career.

'Highlands' is one of White Heart's best efforts, bursting with pristine AOR, but rarely does it get any better than opening number 'You Can See The World'; a combination of Cannata-like hi-tech AOR with the '70s Progressive lilt of Yes.

CRUNT

'Crunt' (Trance Syndicate TR-19CD) KKKK

GRUNGE-NOIR? Sounds like it from the super-sleaze, brazenly f**ked grooves that flow from the first note of 'Theme From Crunt'. It might as well serve as soundtrack music for a Jim Thompson novel. The characters all have the grifter air about 'em: Stu Spasm – Lubricated Goat's singer – supplying the six-string scratch, drummer Russel Simins, on loan from John Spencer's Blues Explosion, and Kat Bjelland, a babe on bass doing time outta Toyland. Toss 'em together and they're bound to make a racket equal parts flash, panache, booze, card games, destruction and desperation.

Crunt deliver the meanest Garage gutterslop since SubPop's jurassic age. The sort spelt out on the amphetamine sputter of 'Changing My Mind', all strung-out and strung together by Bjelland's low-end groovin'; Simins' playing the shit out of a tiny kit while Stu hams it up like a 20-year-old Iggy Pop. 'Sexy' swaggers with a wild backbeat. To say Crunt ain't about sweat and semen and nasty folks doin' nasty things is missing the point. These are the sort of people you don't want in your home, and could learn a coupla tricks from.

The trio forged Crunt as a permanent outlet to pursue in off-time from their money gigs. It can only get more ungainly and seductive. Next stop: 'Crunt 2: Crunt's Big Score'. Guaranteed.

GORDON GOLDSTEIN

HARLAN THE JESTER

'That Was Then... This Is Now' (Big Money BIG CD 00151) KKKK

IF THE Zell-approved Crybabys have split up, Harlan The Jester could be the answer for any old space cadets still craving a dose of that '70s-tinged rock 'n' roll.

'That Was Then...' is a six-track mini-album that'll appeal to any fans of Mott The Hoople or early Bowie. It's flamboyant, yet down to earth – like pie 'n' chips with a glitter jacket on. It's also been blessed with a clarity of sound and sharpness of production that makes it sound anything but dated. Good songs, after all, are always contemporary.

The title track and 'Famous' are both perfect slices of lightweight Pop Rock, accentuated by Thomas Harlan's ringing vocals. 'Harry The Vent' and the magnificently titled 'Oh By Jingo!' are slightly more eccentric – comically perverse and even a little sinister. 'Mundane Sunday' is a funked-up tale of B&Q stores and nights in the bath, and only the tedious 'I'm So Lazy' spoils the show by being too whimsical for its own good.

Don't buy this ii you're into Carcass...

PAUL TRAVERS

THE OCEAN
'Silver'
(Doll's House DHR 1)
KKK

AS AN introduction to Glasgow's debutants The Ocean, 'Silver' is no bad shakes. Choosing as their signature sound a comfortable infusion of fat, Bluesy riffage with more splashes of Hammond organ than have been heard since Ken Hensley left Uriah Heep, The Ocean provide juicy slabs of melody like 'Teenage Velveteen', with hooks you could catch sharks with. Full credit to Steve Doyle for supplying those delicious noises, and for a rich, weighty production job.

The fly in the ointment is Ger Craig. His vocals go woefully awry when not backed up by his bandmates, and his attempts to effect an American accent are cringeworthy. If he's responsible for the lyrics – hovering between Astbury-ish *ersatz* mysticism and plain old Cock Rock – then he is doubly damned... ***LIAM SHEILS***

THE SCREAMIN' CHEETAH WHEELIES
'The Screamin' Cheetah Wheelies'
(Atlantic 7 82507-2)
KKKKK

PICTURE LYNYRD Skynyrd on amphetamines... Round sound-waves are back, and no one employs them with so much inventiveness and unbridled enthusiasm as The Screamin' Cheetah Wheelies. Well, maybe The Wildhearts, but they're the only close contenders.

When the Wheelies jam out on 'Somethin' Else', it feels like they're really improvising, like their entire hearts and souls are in it. They seem just happy to be a bar band, just happy to rock out – and ending with the cheezoid Big Power Chord Finish, they make it *work*.

This is a band that understands that everything old is new again, embracing Blues, Country, Funk (especially on 'Leave Your Pride') and good ol' rock 'n' roll, plus every crowd-pleaser mechanism known to humankind – harmonicas, choruses where back-up singers punctuate Mike Farris' throaty vocals with *'Whoo! Whoo!'* (on 'Ride The Tide') – and do so exuberantly and without apology. Listen to 'Shakin' The Blues' and see if you can keep from tapping your feet. Can't be done. ***DAINA DARZIN***

LEE HARVEY OSWALD BAND
'A Taste Of Prison'
(Touch And Go TG84)
KK

LEGAL PROBLEMS contributed to the long delay in the release of this album, the full-length follow up to the Lee Harvey Oswald Band's 1989 eponymous debut. Frankly, it wasn't worth the wait. Disposable Garage Punk may have been invigorating in '89, but in 1994 it's about as relevant as Saxon.

If JFK's assassination is explained by the Single Bullet Theory, then the LHOB suffer because of the Single Song Theory. 10 variations on no-frills Punk, plus a cover of 'Locomotion' (as previously covered by Kylie Minogue!) do not make exciting listening; and when 'Locomotion' is the album's stand-out track, you know that LHOB aren't going to make the same impact on the world stage as their infamous namesake. Vocally, bassist Dredge (currently languishing in a Texas prison) and guitarist Zowie Fenderblast are melodic and enthusiastic, but ultimately the songs just aren't strong enough, and the lo-fi production doesn't do the band any favours.

About as necessary as a hole in the head, as JFK once said. ***PAUL BRANNIGAN***

REKOMMENDED!

THERAPY? 'Troublegum' (A&M) KKKK
The most perfect collision of Punk and Metal you will hear this year! ***Phil Alexander, issue 480***

SENSELESS THINGS 'The Peel Sessions' (Strange Fruit) KKKK
Blunt Pop songs with a kick like a hoof... ***Chris Watts, issue 480***

MARILLION 'Brave' (EMI) KKKKK
One of the most absorbing Rock records of the past 10 years... ***Paul Elliott, issue 481***

HENRY ROLLINS
Various definitive reissues digested by... ***Phil Alexander, issue 481***

DISGUST 'Brutality Of War' (Earache) KKKK
So ferocious and inspiring that you just want to leap about and break things! ***Mörat, issue 481***

WATCH OUT FOR...
Dave Lee Roth's 'Your Filthy Little Mouth', out next week... the new **Mötley Crüe** LP out on March 14... plus, **Pantera's 'Far Beyond Driven'** emerges on March 21 – the same day as **Nailbomb** and **Cannibal Corpse** unleash new LPs!

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De Mysteriis Dom Sathanas - Unleashed 7th March

METAL CHARTZ

SKID ROW go in for the kill at Numbers Four and Five (Videos)!

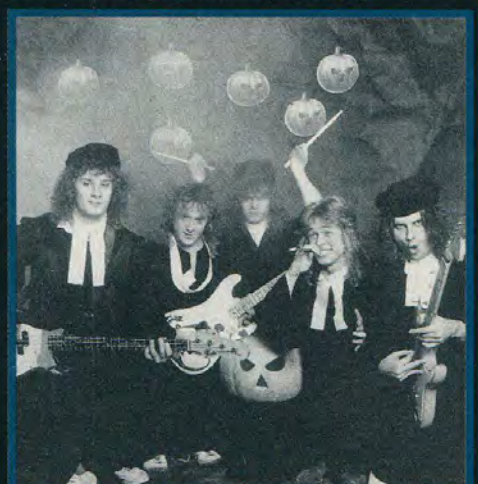
AEROSMITH star on the 'Wayne's World 2' soundtrack, at Number Eight (Albums)!

ALBUMS

1	1	TROUBLEGUM **Therapy?** (A&M)
2	6	BRAVE **Marillion** (EMI)
3	5	LIVE AT THE BRIXTON ACADEMY **Brian May Band** (Parlophone)
4	2	JAR OF FLIES/SAP **Alice In Chains** (Columbia)
5	3	DOGMAN **King's X** (Atlantic)
6	7	BAT OUT OF HELL II – BACK INTO HELL... **Meat Loaf** (Virgin)
7	4	ANTENNA **ZZ Top** (RCA)
8	–	WAYNE'S WORLD 2 – ORIGINAL SOUNDTRACK **Various** (Reprise)
9	8	VS **Pearl Jam** (Epic)
10	10	SO FAR SO GOOD **Bryan Adams** (A&M)
11	9	CROSS PURPOSES **Black Sabbath** (IRS)
12	12	THE SPAGHETTI INCIDENT? **Guns N' Roses** (Geffen)
13	11	CLEANSING **Prong** (Epic)
14	13	GRAVE DANCERS UNION **Soul Asylum** (Columbia)
15	14	GET A GRIP **Aerosmith** (Geffen)
16	re	IN UTERO **Nirvana** (Geffen)
17	15	BAT OUT OF HELL **Meat Loaf** (Epic)
18	19	CHAOS A.D. **Sepultura** (Roadrunner)
19	16	RAGE AGAINST THE MACHINE **Rage Against The Machine** (Epic)
20	re	RETRO-ACTIVE **Def Leppard** (Bludgeon Riffola/Phonogram)
21	17	DIRT **Alice In Chains** (Columbia)
22	18	TEN **Pearl Jam** (Epic)
23	re	EARTH VERSUS THE WILDHEARTS **The Wildhearts** (EastWest)
24	re	KEEPER OF THE SEVEN KEYS – THE WHOLE STORY **Helloween** (Noise)
25	20	BLIND MELON **Blind Melon** (Capitol)

INDIE METAL

1	1	CHAOS A.D. **Sepultura** (Roadrunner)
2	2	KEEPER OF THE SEVEN KEYS – THE WHOLE STORY **Helloween** (Noise)
3	3	SIAMESE DREAM **Smashing Pumpkins** (Hut)
4	7	WHISKEY FOR THE HOLY GHOST **Mark Lanegan** (SubPop)
5	6	BASTARDS **Motörhead** (ZYX)
6	4	HEARTWORK **Carcass** (Earache)
7	8	GENTLEMEN **Afghan Whigs** (Blast First)
8	5	ICON **Paradise Lost** (Music For Nations)
9	re	BUILT TO PERFORM **Phantom Blue** (Roadrunner)
10	–	CROWBAR **Crowbar** (Pavement)
11	9	WOLVERINE BLUES **Entombed** (Earache)
12	13	MEZCAL HEAD **Swervedriver** (Creation)
13	18	PHASESHIFTER **Redd Kross** (This Way Up)
14	10	LIVE – NO ELECTRICITY REQUIRED **FM** (Music For Nations)
15	12	LINGER FICKEN' GOOD **Revolting Cocks** (Devotion)



'Classic' HELLOWEEN abounds at Number Two (Indie Metal), as 'The Whole Story' is unleashed on an unsuspecting world!

16	11	BRUTALITY OF WAR **Disgust** (Earache)
17	16	MORE UNCHARTERED HEIGHTS OF DISGRACE **Dogs D'Amour** (China)
18	14	URBAN DISCIPLINE **Biohazard** (Roadrunner)
19	15	TURN LOOSE THE SWANS **My Dying Bride** (Peaceville)
20	17	PAINKILLER **Babes In Toyland** (Southern)

VIDEOS

1	1	SO FAR SO GOOD **Bryan Adams** (A&M)
2	7	LIVE AT BRIXTON '93 **Brian May Band** (PMI)
3	2	HITS OUT OF HELL **Meat Loaf** (SMV)
4	9	ROADKILL **Skid Row** (WMV)
5	8	NO FRILLS VIDEO **Skid Row** (WMV)
6	10	VULGAR VIDEO **Pantera** (WMV)
7	3	KEEPING THE FAITH **Bon Jovi** (PolyGram)
8	–	IMAGES AND WORDS – LIVE IN TOKYO **Dream Theater** (WMV)
9	5	LIVE IN RIO **Queen** (Music Club)
10	4	KEEP THE FAITH – AN EVENING WITH BON JOVI **Bon Jovi** (PolyGram)

DREAM THEATER have a word live in Tokyo at Number Eight (Videos)!

READERS CHART

1	LOVE DESTRUCTION **Warrior Soul**
2	ROOM A THOUSAND YEARS WIDE **Soundgarden**
3	I AM HELL **White Zombie**
4	SUCK MY KISS **Red Hot Chili Peppers**
5	PIGS IN ZEN **Jane's Addiction**
6	JUST ONE FIX **Ministry**
7	SEX **Shotgun Messiah**
8	BREADFAN **Metallica**
9	RAPE ME **Nirvana**
10	THERE YOU ARE **Goo Goo Dolls**

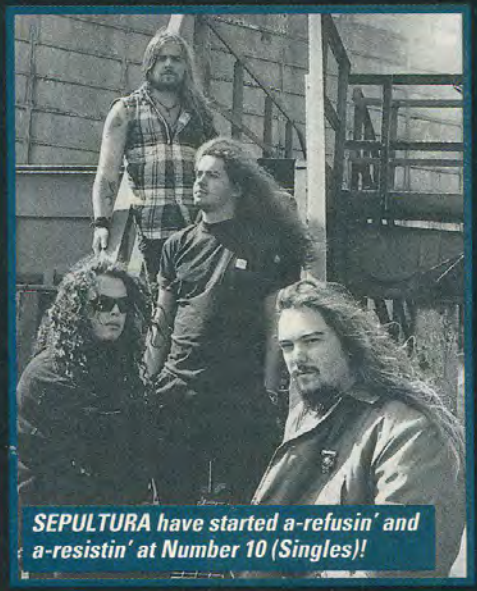
Well, DEBERA PRIESTLEY from BLACKPOOL says she's been buying the mighty mag that is the Big K! *since its very inception!*

Blimey! Well, in that case, how can we not print her rather Rock-tabulous Reader's Chart?! Debs says of her chart: "If all these tracks were played back-to-back in a club, by number 10 you'd be dead from dancing!" Ain't she right enough!

SINGLES

1 5 ROCK AND ROLL DREAMS COME THROUGH **Meat Loaf** (Virgin)
2 6 CAFFEINE BOMB **The Wildhearts** (EastWest)
3 1 GIVE IT AWAY **Red Hot Chili Peppers** (Warner Bros)
4 2 LIFE BECOMING A LANDSLIDE EP **Manic Street Preachers** (Columbia)
5 9 SHE'S MY MACHINE **David Lee Roth** (Reprise)
6 – SPOONMAN **Soundgarden** (A&M)
7 4 NOWHERE **Therapy?** (A&M)
8 – DEBONAIR **Afghan Whigs** (Blast First)

SOUNDGARDEN bring on the spoons to get them to Number Six (Singles)!



SEPULTURA have started a-refusin' and a-resistin' at Number 10 (Singles)!

9 3 MUDDY WATER BLUES **Paul Rodgers** (Victory)
10 – REFUSE/RESIST **Sepultura** (Roadrunner)
11 17 I LOVE ROCK 'N' ROLL **Joan Jett And The Blackhearts** (Reprise)
12 8 PINCUSHION **ZZ Top** (RCA)
13 7 BLACK GOLD **Soul Asylum** (Columbia)
14 11 HEARTWORK EP **Carcass** (Earache)
15 – LAST TRAIN TO SATANSVILLE **Swervedriver** (Creation)
16 14 VISIONARY **Redd Kross** (This Way Up)
17 15 MIND OF A RAZOR **Gunshot** (Vinyl Solution)
18 12 PLEASE FORGIVE ME **Bryan Adams** (A&M)

ON THE DEATH DECK

What's hot at K! Towers

PANTERA-Far Beyond Driven
SOUNDGARDEN-Superunknown
PITCH SHIFTER-Desensitized
ACCUSSER-Reflections
BLIND MELON-Blind Melon
THERAPY?-Troublegum

AFGHAN WHIGS are looking particularly debonair at Number Eight (Singles)!

19 13 I GOT YOU BABE **Cher With Beavis And Butt-Head** (Geffen)
20 10 ACTION **Def Leppard** (Bludgeon Riffola/Phonogram)

All charts compiled by MRIB

ROCK-IT!

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T-SHIRTS

ALICE IN CHAINS – Skeleton (USA imp)	Tye Dye superb	£19.99
BODY COUNT – Coffin (Tour 93/94)	Blk	£11.99
BON JOVI – John Photo	Blk	£10.99
DEEP PURPLE – Battle	Blk	£11.99
CORROSION OF CONFORMITY – Dance	Blk	£11.99
DREAM THEATRE – Images	Blk	£10.00
FAIRH NO MORE – Baldman	Blk	£10.99
CARCASS – Heartwork	Blk	£10.99
WHITE ZOMBIE – Die F*ucker	Blk	£11.99
VAN HALEN – Guitar	Blk	£11.99
GUNS 'N' ROSES – Axl Photo	Blk	£10.99
NIRVANA – Kurt Photo	Blk	£10.99
MR BUNGLE – (Mike Patton) Tractor (US Imp)	Wht	£14.99
LA GUNS – Vampirette (US Imp)	Blk	£14.99
MR BIG – Collage	Blk	£10.99
HELLRAISER – Pinhead	Blk	£10.99
KILL YOU IDOL – As worn by Axl Rose	Wht/Blk	£10.99
IF YOU DON'T LIKE ORAL SEX – As worn by Slash	Wht	£10.99
WOLFSBANE – Massive Noise	Blk	£6.99
PARANOID STUPID DUMB F*CUS – As worn by Axl Rose	Blk	£10.99
NIRVANA – In Utero	Wht	£11.99
PEARL JAM – Sheep LP	Wht	£11.99
STEVE RAY VAUGHAN – Collage	Blk	£11.99
IGGY POP – US Caesar	Blk	£11.99
DEAD KENNEDYS – Too Drunk Too F*ck	Blk	£8.99
WILDHEARTS – Face & Bones	Wht	£10.99
RAGE AGAINST THE MACHINE – Bombtrack	Red	£11.99
RAGE AGAINST THE MACHINE – Logo (US Imp)	Mar	£14.99
SUICIDAL TENDENCIES – Electric Chair (US Imp)	A/overprint	£18.99
RHCP – Cartoon (US Imp)	Blk	£13.99
SEPULTURA TERRITORY	Blk	£10.99
SEPULTURA MACHINE	A/over print	£19.99
SEPULTURA – Chaos AD	Blk	£10.99
SMASHING PUMPKINS – Star	Blk	£11.99
METALLICA – Sas But True	Blk	£10.99

LONG SLEEVES (XL)

BAD RELIGION – Recipe For Hate	Blk	£14.99
BIOIAZARD – LP	Blk	£14.99
BODY COUNT – Cop Killer Hooded	Blk	£18.99
BON JOVI – Elvis Hooded	Blk	£18.99
BON JOVI – Flaming	Blk	£14.99
BOLTHROWER – 4th Crusade	Blk	£14.99
CARCASS – Heartwork	Blk	£14.99
DIO – Highway	Blk	£14.99
FAITH NO MORE – Angel Dust	Blk	£14.99
FAITH NO MORE – Cowboy Hooded	Grey	£18.99
DARK THRONE – Black Metal	Blk	£14.99
FREAK OF NATURE – Skull	Blk	£14.99
GUNS 'N' ROSES – Flag & Skull	Blk	£14.99
I LOVE GRUNGE – As worn by Pearl Jam	Blk	£14.99
KILL YOUR IDOL – As worn by Axl Rose	Wht	£14.99
METALLICA – Eagle Hooded	Blk	£14.99
PANTERA – Band/X-Ray	Blk	£14.99
PANTERA – Band Hooded	Blk	£18.99
PARADISE LOST – Icon	Blk	£14.99
NIRVAN – In Utero	Wht	£15.99
PEARL JAM – Alive	Blk	£14.99
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James Hetfield though thousands of miles apart. A million kisses from my heart. Happy Valentine James. Love Jilly xxxx 14.2.94.

MALE 27 Looking for girlfriend. I love rock but not thrash. Faubands, Rush, Kiss, Scorpions but to name a few. All letters answered London area only. Box No. K6087.

LATE TWENTIES MALE, N/S, G.S.O.H, into Zep, Rush, Art, books, movies countryside, rambling conversation, and sugar mice, sfemale kindred spirit to make a difference. Mids/anywhere. Box No. K6088.

FEMALE 35 seeks males for letters, friendship, concerts. Photo appreciated. Box No. K6089.

CARING MALE 35 bored with life would like to meet a caring female for gigs, friendship and laughs. West Yorkshire area. Box No. K6090.

LONG HAIRED MALE 25 into most US/HR, Alice/Chains, Warrior Soul, seeks similar mad female for clubs, concerts and possible lasting relationship, Taunton area Somerset. Box No. K6091.

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SOS!! Male rock fan 34 marooned among the musically illiterate. Love to be rescured by metal minded female. N/West anywhere. Box No. K6086

MUSICIANS WANTED

SINGER WANTED S. Bach/Jizzy/ J. Ramone etc. for established unsigned band, label interest – Midlands/ Southern. 0536-514107.

URGENT VOCALIST WANTED FOR YORKSHIRE BASED ROCK BAND, WORKING ON ORIGINAL MATERIAL. CONTACT JAKE OR JON (0535) 664225 OR MATT (0274) 589348.

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DRUMMER URGENTLY WANTED for established Darlington rock band. No thrashers. Gigging experience preferred. Phone Richard (0325) 461013 Adam (0325) 460796.

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LONDON Royal Standard, Walthamstow (081-503 0700) **Dave Sharman Band**
LONDON The Gig, New Cross (081-694 8992) **Nerve Centre**
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LONDON Water Rats, King's Cross (071-278 3879) **Flesh For Lulu/TV Crisis/Nilon Bombers**
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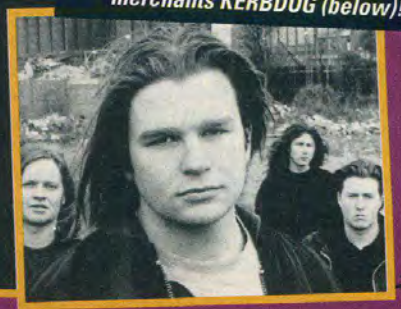
STOCKTON Waterfront **Paradise Alley**

Rap Metallers CLAWFINGER point their digits toward Northampton (Wednesday), Buckley (Thursday), Preston (Friday), Nottingham (Saturday), Sheffield (Sunday) and Newcastle (Tuesday)! Support comes from Hardcore upstarts UNDERSTAND!

THURSDAY, FEBRUARY 24

BANGOR Normandy (0562 862271) **Genital Deformities/Entropy**
BARTON George **Zedd**
BLACKPOOL Tache (0253 28732) **Bobby Mack/Too Young To Die**
BOLTON Oddfellow's Arms **Flame Foundation**
BRAINTREE Flack's (0376 345544) **Lizard**
BUCKLEY Tivoli (0244 546201) **Clawfinger/Understand**
CAMBRIDGE Rock **Angstrom/Renegade**
CROWBOROUGH Bugatti's **Clamdiggers**
GUILDFORD Britannia (0483 572160) **Wanted**
GUISBOROUGH Rugby Club **The Force**
HOYLAND Beggar **Seventh Son**
IPSWICH Cock And Pye **Blade Chain**
LEEDS Town And Country Club (0532 800100) **Marillion/John Wesley**
LEICESTER Royal Mail **The Gas**
LEICESTER University **Therapy?/Kerbdog/Credit To The Nation**

HOT 'N' HAPPENIN' THIS WEEK!



The time of troublegum is nigh! THERAPY? (left) hit the road this week, with gigs at Cambridge (Wednesday), Leicester (Thursday), Glasgow (Friday), Manchester (Saturday), Leeds (Sunday) and Nottingham (Tuesday)! Support comes from Kilkenny noise-merchants KERBDOG (below)!

LEIGH Boar's Head **Strange Behaviour**
LIVERPOOL University (051-794 4116) **Usurpa**
LONDON Astoria, Charing Cross Road (071-434 9592) **Smashing Pumpkins**
LONDON Marquee **Chaos Principle**
LONDON Royal Standard, Walthamstow (081-503 0700) **Flyte Reaction/Dream Soup**
LONDON Sir George Robey, Finsbury Park (071-263 4581) **Working With Tomatoes/Mighty Mr Men/Useful Idiot**
LONDON Vox, Brixton **Rancho Diablo**
LONDON Water Rats, King's Cross (071-278 3879) **Dollface/Joyride/Grimetime/Suck Henry/Andromeda Strain**
MANSFIELD Plough **Martin Brown Band**
NEWCASTLE-UPON-TYNE Trillions (091-232 1619) **Paradise Alley**
NOTTINGHAM Rock City (0602 412544) **Papa Brittle/Terminal Power Company**
OXFORD Jericho Tavern **Jaimz Gang/Love Like Us**
PAPWORTH EVERARD Kisby's Hut (0480 831257) **Vital Escape**
PENKRIDGE Monroe's (0785 716151) **The Following**
PRINCETOWN Plume Of Feathers **Karrallon**
READING Granby Tavern (0734 352537) **Who Moved The Ground?/Cuckooland**
SOUTHAMPTON Canute **Extractor**
SOUTHPORT Floral Hall **Deadline**
STOKE-ON-TRENT Wheatsheaf (0782 44438) **Engine**
TAUNTON Chambers **Tarrasque**
WESTON Lamplighters **Ark**
WINDSOR Old Trout (0753 869897) **CNN**
WOOLSTON Mucky Duck (0703 443282) **Trike**

FRIDAY, FEBRUARY 25

ASHTON-UNDER-LYNE Witchwood **Into The Fire**
BALDOCK Football Club **Swallowed Soul/Hard To Kure**
BALLYMENA George **Emotion Of Fear/Porch**
BLACKPOOL Royal Oak **Rough Justice**
BOSTON Axe (0205 367300) **Smashed**
BRADFORD Rio Rack **'N' Ruin/Iscariot Kiss**
BRAINTREE Flacks **Phil Hilborne Band**
CANNOCK Wheatsheaf (0543 503109) **Fred Zeppelin/Plain Jain**
CHELMSFORD Army And Navy (0245 3541555) **The Hamsters**
CINDERFORD Dean Centre (0594 823814) **Selecter/Subtrance**
DOVER Louis Armstrong **Under The Influence**
FARNHAM Blue Boy (0252 715198) **Psycho Circus**
GILLINGHAM Woodlands **The Bombshells**
GLASGOW Barrowlands **Therapy?/Kerbdog/Credit To The Nation**
HANLEY Stage **Meglomania**
HASTINGS Carlisle **Cardinal Sin**
HEREFORD Old Harp (0432 277330) **Wreckage/Nightmare Rock Disco**
HIGH WYCOMBE Flint Cottage **Wanted**
ILFORD King's (081-590 1193) **Limehouse Lizzy**
IVYBRIDGE Exchange **Karrallon**
LEEDS Duchess Of York **Papa Brittle/Terminal Power Company**
LEICESTER Rockhouse **Mental Helicopters**
LETCHWORTH Plinston Hall (0462 672003) **Jump/Liquid Squid/Rawkuss**
LINCOLN Burton Arms **The Gas**
LIVERPOOL Hardy's **Too Young To Die**
LIVERPOOL Wilson's (051-708 7805) **Absaloot**
LONDON 100 Club, Oxford Street **Bobby Mack**
LONDON Astoria, Charing Cross Road (071-434 9592) **Smashing Pumpkins**
LONDON Canterbury Arms, Brixton **Holy Joes**
LONDON Monarch, Camden **Cat Anna**
LONDON Royal Standard, Walthamstow (081-503 0700) **Year Zero/Hell Bound Angelz**
LONDON Ruskin Arms, East Ham (081-472 0377) **Metal Mobile Roadshow**
LONDON Thomas A'Beckett, Old Kent Road **Jukebox Heroes**
LONDON Underworld, Camden (071-482 1932) **Die Krupps/Pig**
MARGATE Britannia **Scandal**
MILTON KEYNES Skool House **Core**
NORWICH Oval (0603 748244) **Jaimz Gang**
NOTTINGHAM Rock City **Mother Mary**
NOTTINGHAM Royal Centre **T-Rextasy**
OLDHAM Shack **Voodoo Sioux**
PLYMOUTH Live City (0752 255840) **Sway**
PONTYPRID University Of Glamorgan **CNN**
PORTSMOUTH Air Balloon **Mad Cow Disease/Split Pigs**
PRESTON Mill **Clawfinger/Understand**
REDRUTH London Brewhouse **Ark**

RETFORD Newcastle Arms **Hemp**
ROSS-ON-WYE Prince Of Wales **Medulla Nocte/Decadence Within**
SHEERNESS Crown **Clockwork Monkey/Hogwash**
SIDCUP Woodman **Mr Meana/Dirty Trix**
SOUTHAMPTON Canute **Natural Orange**
ST ALBANS Horn Of Plenty (0727 853143) **Brothers Grimm**
STAFFORD Dougal's **Vena Cava**
TYLDESLEY George And Dragon **Crazee Bone**
UPTON Hawkesbury **Unforgiven**
URMSTON Yates Wine Lodge **Earthwood**
WELWYN GARDEN CITY Rock Quarry (0707 325041) **Powerhouse Rock Roadshow**
WEST HOUNSLOW Earl Haig **Slam Mamma/Instinct**
WILBURTON Village Hall **Surface Tension**
WOOLSTON Mucky Duck (0703 443282) **Nuns On Napalm**
WORCESTER Crown (0905 612127) **Dead And Laughing**
YORK Bonding Warehouse (0904 622527) **Flame Foundation/Post Modern Egg**

MARILLION play to the brave in Norwich (Wednesday), Leeds (Thursday), Glasgow (Saturday), Wolverhampton (Monday) and Aylesbury (Tuesday)!

SATURDAY, FEBRUARY 26

ABINGDON Red Lion (0235 521128) **Silas Brew**
ALFRETON Wagon And Horses **Six Gun**
ANDOVER Wellington Arms **Bad Mean Trick**
BASINGSTOKE Premier's (0256 50055) **Wanted**
BELFAST Rosetta Bar (0232 649297) **Lazy**
BERWICK-UPON-TWEED Malting's (0289 330999) **XLR8R/Semi-Konshis**
BLACKHEATH Acorn **Cum To Bedlam**
BRADFORD Park Hotel **Seventh Son**
BRADFORD Rio (0274 735549) **Interstate/Aurora/Comadose**
BRAINTREE Flacks (0376 345544) **Time Out**
BUCKLEY Woodhouse (0244 550652) **Axis**
CAERGWRLE Derby Arms (0978 760733) **Skin 'N' Bone**
CANTERBURY Fools And Horses **4 AM**
CLACTON-ON-SEA Lord Nelson **Arbitrater/Perception**
COLCHESTER Oliver Twist **Phil Hilborne Band**
COLNE Rock Coven **Voodoo Sioux**
CRICKHOWELL Brittania **Ark**
DARLINGTON Tap And Spile **Jokers Wild**
DEAL Black Horse Hotel **Black Rain**
DUDLEY JB's **Dumpy's Rusty Nuts**
FLIXTON Red Lion (061-748 7622) **Earthwood**
GLASGOW Barrowlands **Marillion**
GLOUCESTER Guildhall **Papa Brittle/Terminal Power Company**
HEREFORD Old Harp **Nightmare Rock Disco**
HIGH HURSTWOOD Maypole **Clamdiggers**
HOLBEACH Lion **Nasty Rumour**
KIDDERMINSTER Market Tavern **Genital Deformities/Entropy**
KINGSWOOD Black Horse **Blind Fury**
LEEDS Royal Park Pub **Sonic OD**
LEISTON White Horse Hotel **High Treason**
LEVEN New Inn **Zedd**
LONDON Astoria, Charing Cross Road (071-434 9592) **Smashing Pumpkins**
LONDON Half Moon, Putney **The Hamsters**
LONDON Outpost, Stoke Newington **The Bombshells**
LONDON Ruskin Arms, East Ham (081-472 0377) **Metal Mobile Roadshow**
LONDON Samuel Beckett, Stoke Newington **Holy Joes**
LONDON Thomas A'Beckett, Old Kent Road **Dominating Suzie**
LONDON Town Hall, Chiswick **Bobby Mack**
LYDD Dolphin Inn **Slam**
MANCHESTER Academy **Therapy?/Kerbdog/Credit To The Nation**
MANCHESTER Swinging Sporran **Paradise Alley**
MELTON MOWBRAY Noel's Arms **Adulescents UK**
MILDENHALL Bell (0638 94717272) **Vital Escape**
NEWBURY Clocktower **Richie Rich And The Rich Boys**
NORWICH Oval (0603 748244) **In A Big Way/Tempest**
NOTTINGHAM Rock City (0602 412544) **Clawfinger/Zodiac Mindwarp/Marionettes/The Marys/Incubus Succubus**
NOTTINGHAM Running Horse (0602 787398) **Tony McPhee/Groundhogs**
OLDHAM Shack **Mental Helicopters**
OXFORD Venue **CNN**
PETERBOROUGH Six Bells **The Gas**
PETERLEE Leisure Centre **Pray Fear**
PLYMOUTH Live City (0752 255840) **Dr Bone**
PRESTON King's Arms (0772 50866) **Empyre**
PRESTON Mill **Innerstate**
SCARBOROUGH Stage Door **Concrete Evidence**
SCUNTHORPE Fast Eddie's **Engine**
SHEFFIELD Hind (0742 724165) **Zlatni Rat**
SOUTHAMPTON Canute **Cross Fire**
SPALDING Ship Albion **Surface Tension**
ST ALBANS Horn Of Plenty **Trojan Horse**
ST ANNES St Anne's Tavern (0253 728252) **Rough Justice**
STOKE-ON-TRENT Wheatsheaf (0782 44438) **Grace**
TONYPANDY Naval Club **Trike**
WESTON-SUPER-MARE Blues Bar (0278 760239) **Skinny Dippers**
WEYMOUTH Marquee (0305 777212) **Jakknife**
WINCHESTER Railway (0256 892066) **Jump**
WISBECH West End **Lucretia**
WIX Waggon **Blade Chain**
WOOLSTON Mucky Duck (0703 443282) **Rock Doctors**
YEOVIL Alexandra **Unforgiven**
YORK Bonding Warehouse (0904 622527) **Flame Foundation/Mexico Party**

SUNDAY, FEBRUARY 27

ALCESTER Three Tuns **Jim Palmer Band**
ANDOVER Southampton Arms **Bad Mean Trick**
BATH Hub **Bobby Mack**
BOURNEMOUTH Hot House **Kittens Got Claws**
BRIERLEY HILL Rock Tavern **Ark**
BURSLEY Duke William **Ole Veradu**
BURY Horse And Jockey **Strange Behaviour**
CUMBERNAULD Sax Venue (02367 33200) **Big George And The Business**
EDINBURGH Venue (031-557 3073) **Mute/The Reign/Scarred**
EXETER Queen's Head (0392 74473) **Mother's Ruin**
GLASGOW Cathouse (041-248 6606) **Gunshot**
LEEDS Town And Country Club (0532 800100) **Therapy?/Kerbdog/Credit To The Nation**
LLANHARAN RFC **Mother Mary**
LONDON Bottom Line, Shepherd's Bush **Paddy Goes To Holyhead/Pretty Things** (lunchtime)
LONDON Royal Standard, Walthamstow (081-503 0700) **Raw Glory/Schillachi**
LONDON Ruby's, Carnaby Street **Nightbreed Rock Club**
LONDON Ruskin Arms, East Ham (081-472 0377) **The Telling/Company Skunk**
LONDON Swan, Fulham (071-385 1840) **Bolan Boogie**
MOSELEY Jug Of Ale **Bold As Love/Raymones**
NORTHAMPTON House At Home **The Gas**
PLYMOUTH Good Companions **Karrallon**
SHEFFIELD University **Clawfinger/Understand**
STAFFORD Albion **Fred Zeppelin**
SWINDON Bell Hotel **Chinese Burn/Rust**

The gals in LA Metallers PHANTOM BLUE are set to shake their respective thangs down in London (Tuesday)!

MONDAY, FEBRUARY 28

BIRMINGHAM Breedon Bar (021-459 6573) **Dangerfield/Rachel's Basement**
DARLINGTON Humphry's **Innercent Xile**
EDINBURGH Venue **Gunshot**
ELSTREE Fisheries **Oragon**
GLASGOW Cathouse (041-248 6606) **Grunt**
HULL Blue Lamp Club **Sweet Justice**
KEIGHLEY Royal Hotel **Big Bang**
LEEDS Duchess **CNN**
LONDON Bull And Gate, Kentish Town (071-485 5358) **Xerox Girls**
SOUTHEND-ON-SEA Esplanade **The Zoo**
STAFFORD Malthouse Vaults **The Gas**
STOKE-ON-TRENT Wheatsheaf (0782 44438) **Marionettes/Gunfire Dance**
WOLVERHAMPTON Civic Hall **Marillion**

TUESDAY, FEBRUARY 29

AYLESBURY Civic Centre **Marillion**
COLCHESTER Oliver Twist **Black Bone Fever**
COVENTRY University Of Warwick **Toxic Barbeque**
DONCASTER College **Sweet Justice**
DONCASTER Gate House **Hemp**
ENFIELD Millfield Theatre **Ennui/The Bandits**
ILKESTON Rutland **The Gas**
LEEDS University **Marionettes/Gunfire Dance**
LONDON Garage, Highbury (071-607 1818) **Blood Simple**
LONDON Horse And Groom, Tooting **The Bombshells**
LONDON John Bull, Chiswick **Slam Mamma/Instinct**
LONDON Mean Fiddler, Harlesden **Strangeworld**
LONDON Underworld, Camden **Phantom Blue**
MAIDSTONE Trader Jacks **Mut 'N' Jef**
NEWCASTLE-UPON-TYNE Riverside **Clawfinger/Understand**
NORTHAMPTON Racehorse **Trench**
NORWICH Oval (0603 748244) **Lawnmower Deth**
NOTTINGHAM Rock City (0602 412544) **Therapy?/Kerbdog/Credit To The Nation**
WESTCLIFFE Swingate Inn **Scandal**

For free inclusion, send details to: *Jasmine Radford, Metal Gig Guide*, Kerrang!, *52-55 Carnaby Street, London W1V 1PF*. Fax us on 071-734 2287. Phone with late gigs on 071-437 8050. The deadline for inclusion is 10 days previous to *K!* issue dates.

WOLFSBANE survivors (from left, Steve Danger, Jeff Hately and Jase Edwards): shot down in a blaze of glory?

'BANE OF OUR LIVES!

Brit Metal hooligans WOLFSBANE are splitting up now that Iron Maiden have stolen singer BLAZE BAYLEY! In Kerrang!'s final Wolfsbane interview, Wolfies JASE, JEFF 'n' STEVE reveal the hard truth of the split to RAY ZELL!

PIX Paul Harries

OF LATE, the hottest gossip in Rock currently singeing lips and aerobicising tongues is that big bad Iron Maiden (boo, hiss!) have snatched their new frontman, Blaze Bayley, from everybody's favourite scuzzbuckets – Wolfsbane.

So where does that leave remaining Wolfies Jase Edwards (guitar), Jeff Hately (bass), young Steven Danger (drums), their new album and the 1,580 fully paid-up members of their infamous Howling Mad Shitheads fan club? That's what I'm round the corner in the ol' *K!* local with the lads (the *band*, natch, not the fan club) to discover.

So, is Blaze Bayley *really* a porky-pie peddling, corpulent, illegitimate personage? Or, in layman's terms: a lying fat bastard?

"I think that speaks for itself, doesn't it, really?" offers Jase, with something of an ironic grin tugging at his mouth.

How was the news of Blaze's departure passed on to you?

Jase: "I just got a phone call from our manager early one morning – and we were in the middle of doing a few gigs – to say Blaze Bayley was now the singer of Iron Maiden. This was four days before Christmas. And that was it. Merry Christmas."

"Yeah," adds Jeff, battling a sneer, "have a mince pie and get down the job centre, mate!"

IT TURNS out that since then, only Danger has seen Blaze in person.

"He took me for a beer," reveals the unusually subdued sticksman, "and he paid!"

"I should bloody hope he did!" snorts Jeff, before turning to question Steve. "So what's your opinion on this, Steve? You're the only one who actually hung out with Blaze Bayley."

One sniffed sarcasm in the air.

"It's a bit hard to comment," says Danger, eyeing his pint and talking into his chest, "cos... I think he made the right move for himself..."

Jeff: "Of *course* he made the right move – no one's denying it. But what's your opinion of the manner in which it was done?"

Danger: "I don't think he had any choice, because if he came up to us and said: 'Look, lads, there's a chance I could join Maiden...'."

"Well, exactly," snaps Jeff. "It would have been over anyway."

Has Blaze even phoned you, or anything?

Jeff: "He phoned me up and was kind of grovelling a bit. He was like: 'Oh, sorry, mate'. And I said, 'I don't really want to talk to you just now'. Not that I hate him or anything, I just don't think I could talk to him at the moment."

How 'bout you, Jase?

"Not a sausage."

Could you have called him?

Jase: "If I'd wanted to. Yeah. But what was the point? It's happened. So I really don't have anything to say to him, to be honest."

Jeff: "I just feel like a mug. I wish if he'd joined another band, he could have at least found someone a bit cooler, but..." he cracks, trailing off with a laugh.

Jase: "It was just the basic idea that he said he wasn't interested in Maiden, while he must have been up there auditioning. I just thought he owed it to us to be honest. That's what I'd have expected from him.

"But how sneakily he went about it... it made me think I never knew him anyway. That's why I've nothing to say to him, because he could be somebody you just pass in the street."

Yet Blaze was the hotly-tipped favourite to replace Bruce Dickinson – surely you must have suspected *something* from Blaze's behaviour?

Jase: "If I hadn't trusted him, then in retrospect I would have suspected that he was going to leave. But I *did* trust him."

Jeff: "It was the antithesis of everything we were supposed to be about. It makes Wolfsbane seem like any other band.

"I mean, anyone with a bit of sense could see that we weren't about to become millionaires, and we all knew that. We're not stupid. So if something comes up and a band member wants to do it – then go for it.

"But what *is* bad is that he was hedging his bets. It was like: 'If I tell 'em, they'll probably sack me anyway. So if I don't tell 'em, and I don't get it – nothing changes'."

OKAY, JEFF: if *you* were offered a position in a major band, how would you handle it?

"I don't know," he shrugs. "I don't know how I'd react to his situation, because I've never been in it."

Maybe Blaze hates himself?

"No, he *doesn't* hate himself," flinches Jeff at the suggestion.

How do you know?

Jeff: "Because I *know* him. I know him well enough to know he'll come up with something to justify everything he's done."

Danger: "I actually don't think there's any way he could have handled it better than he did."

Maybe Blaze could have sat down and told you all first.

"What," exclaims Danger, "in the middle of recording an album?!"

"I'd rather have not recorded the album, to be honest," Jase concedes, "and gone out on 'Massive Noise Injection' (last year's mega live opus!)."

Danger: "But we had the songs, and wanted them down."

"Yeah, but we could have ripped 'em to bits and kept the riffs for ourselves," returns Jase, with Jeff in full agreement:

"Right – if I knew what was gonna happen, I would have kept half the stuff I wrote for my next band!"

I take it then that you don't plan on sticking together with a new frontman?

Jeff: "I hate it when bands change an integral person. Blaze Bayley was a major part of Wolfsbane, and that's it. And without a major part, what's the point of carrying on?

"I want to either form or join a band. I want to meet like-minded people, who want to do ultimate '90s garage rock 'n' roll. What else can be done now but go straight back to basics?"

> **"Blaze Bayley was a major part of Wolfsbane, and that's it. And without a major part, what's the point of carrying on?" – JEFF HATELY**

"Although none of us have had any offers forthcoming," mentions Jase.

Maybe you're all probably a bit 'too Wolfsbane' for 'em?

Jase: "Probably, yeah. But I don't want to do something just because I'm not doing anything. I'm only 24; I don't feel I'm in a massive rush. I'd rather chill out a bit."

"I just want to get out and play," sulks Danger. "We got the album done, and the whole beginning of this year was geared up towards getting out on the road again. It all just ground to a halt."

"Yeah, we were floundering totally," adds Jeff. "I'm sitting here thinking, 'Oh, great, I'll put a band together'... but I don't *know* anybody! Y'know, when you've only been in one band since you were 16, suddenly it's like..."

A marriage breakdown?

"Yeah!" returns Jeff. "That's *exactly* what it felt like. With Wolfsbane, we got together in this semi-schoolboy band, because we were too crap to be in anyone else's band – and because our ideas at that time were too outlandish for where we were living in Tamworth. So we stuck together and learned how to play."

WHAT DO you predict of Blaze in Maiden?

Jeff: "He'll probably do quite well. Of all of us, he was the only one with Trad Metal leanings. At least, I *hope* he does well, cos it'll be embarrassing if he doesn't! Otherwise it'll be: 'Oh, Wolfsbane; nothing good came out of them'.

"So in a way, I hope when they come back they've dropped Eddie (Maiden mascot, as if ya didn't know), got a new logo, and Blaze has had some input."

Jase: "In the short term, there's absolutely no downside to getting Blaze in Maiden. Everybody's going to buy that first album to see what they've come up with."

Thus, sadly, we wind up the saga of Wolfsbane. A *Kerrang!* legend. They will be missed. And, of course, I could gush their praises and cry a tear in a beer, but it seemed more fitting to let Jeff etch their epitaph.

"For all our faults, at least we were the real thing for the right reasons. I think Wolfsbane were a one-off in our generation of bands."

Amen.

WOLFSBANE of yesteryear (Blaze Bayley, second right): the end of an era of booze, birds and bad language

HOWLIN' WOLF!

WOLFSBANE's very Metal career relived by PAUL ELLIOTT (Howling Mad Shithead Number 44)!

WAY BACK in '87, a dodgy demo tape by a young Metal band from Tamworth was doing the rounds. The tape was titled 'Dancin' Dirty'. The band was Wolfsbane.

In truth, the music wasn't up to much; just the run-of-the-mill party Metal typical of that era. But when Wolfsbane hit London for a gig at The Marquee, supporting failed Welsh Glam tarts Tigertailz, they made one hell of a noise!

Shocking the 'Tailz fans with their sheer ferocity, the Wolfies came on like a mixture of Van Halen, Motörhead and AC/DC. And in Blaze Bayley, Wolfsbane had the UK's answer to David Lee Roth – a frontman who couldn't be ignored, with a strong line in self-deprecating humour and a delivery as in-your-face as Bernard Manning!

Few were surprised when Wolfsbane signed a deal the following year – although when that deal was struck with Rick Rubin's prestigious Def American label, even the critics were silenced. Rubin decided to produce the first Wolfsbane album himself... and sadly, that's where it all started to go wrong for the Tamworth terrors.

Recorded in LA, the debut album, 'Live Fast, Die Fast', was a disappointment. Good material was rendered impotent by an uncharacteristically weak Rubin production. The big bang just didn't happen.

An EP, released in 1990 and gloriously-titled 'All Hell's Breaking Loose Down At Little Kathy Wilson's Place', restored Wolfsbane's credibility. And in the same year, the band won plenty of new fans when they supported Iron Maiden on their British tour – a cruel irony in retrospect.

Similarly prophetic was the title of Wolfsbane's second full album: 'Down Fall The Good Guys'. This record was their last for Def American.

In '92, the Wolfies signed to the relaunched Bronze label, and last year they released a proud and defiant live album with the celebratory title 'Massive Noise Injection'. A second Bronze release was still being mixed when Bayley quit to join Maiden. This album emerges this week, called simply 'Wolfsbane'.

Wolfsbane will be remembered for their many Metal excesses. Above all, they shall be remembered, like their fans, as Howling Mad Shitheads – for Wolfsbane were the very spirit of Heavy Metal!

BOOZIN' 'N' SCHMOOZIN'! VIEW FROM THE 'BAR

METAL'S MOST MONSTROUS 'N' MALICIOUS GOSSIP COLUMN!

IT'S TIME for the angle of the scandal with a bit of 'Bar Time Boogie, boozers! Although clearly not all so-called Rock stars are from the GN'R skool of excess and outrage! Take one-time K! kover star and quaffer Bryan Adams, f'rinstance...

BRY'S BOOZER BLITZ!

'BAR WOZ shocked to learn that the man who dubbed his last album 'Waking Up The Neighbours', in fact does completely the opposite!

Last week it was reported that the Canadian superstar had bought the pub next door to his London gaff. A great idea, it seemed – just knock down the partitioning wall and hey, it's party time at Bry's!

But sadly, Boring Bryan had other plans! The miserable git simply closed down the pub! Apparently, the noise from the boozer was ruining his sleep, so for a cool 400 grand, he bought the pub and boarded it up!

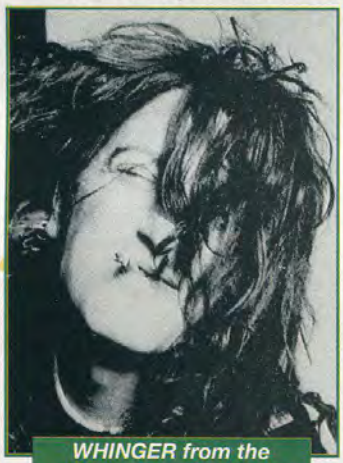
JOE ELLIOTT: patently a useless Northern git!

And this is the man who once claimed he was RECKLESS?! Laugh? We nearly bought a drink... or at least, our own 24-hour pub!

WILDHEARTS POP TARTS SHOCK!

STEPPING OUT of their local for a coupla minutes last week were 'Bar Buddies The Wildhearts, who managed to stumble onto the set at 'Top Of The Pops' for a run-through of their current 'Caffeine Bomb' smash!

But, boozers, just what in the name of Our Lord Lager were they wearing ?! There was Ginger looking dandy (or maybe even beano'd!) in gold drape and matching cowboy boots, with colour-uncoordinated aqua green diving goggles (?!?), CJ coming on like Lenny Kravitz drowned an' raised again, and Ritch 'n' Danny looking like Ronald McDonald's afterbirth! Why, they made the New York Dolls look sober, and the Manic Street Preachers look like, um, well, the Manic Street Preachers!



WHINGER from the Mildhearts: Pop tart!

And worrabout those pyros at the end? BOOM! Evidently Ginger (aka *Whinger* on account of his ability to drink and moan in stereo!) nearly got fried by 'em a couple of times in rehearsals; but unfortunately, the pyro-technician's timing - like Ginger's plaster cast - was off. HARGH!

LIGHTS! CAMERA! ACTION!

AND FINALLY, screen achsun of bigger kind comes from Def Leppard frontman Joe Elliott!

Unbelievably, Joe is soon to turn his hand to acting! And in a chronic case of typecasting, the Leppard frontman is to play a useless Northern git!

Yup, Our Joe has landed a part in an upcoming movie that's billed as "a football version of 'The Commitments' "! And incredibly, boozers, the film is called 'Pint Of Bitter'!

The movie is based in the Leps' hometown of Sheffield, and most of the cast will be Yorkshire natives. The star of the show is Sean Bean, whose "roughly-hewn stable-lad charm" (© Geoff Barton) was last utilised on the Beeb's shag-tastic serialisation of 'Lady Chatterley' – which, as eagle-eyed *K!* readers will have noticed, was produced by our very own Baron Of Bollocks, Xavier 'DOOM and GLOOM' Russell!

Bean plays a pro footballer and Joe is cast as his brother. The pair already have something in common – they're both saddo Sheffield United supporters.

Describing his role, Joe reveals: "Most of the time, I'm just sitting round the breakfast table, or I'm down the pub!"

Which hardly constitutes acting, does it now, boozers?!

Sadly, Joe won't get to show off his, er, silky footie skills on the big screen. But after Leppard's last appearance on the pitch – when they struggled to beat a team of Mexican schoolkids with a little girl in goal – maybe that's just as well!

Joe won't be getting his kit off for the camera either – sorry, girls! If there's any bonking to be done, Sean Bean'll be doing it!

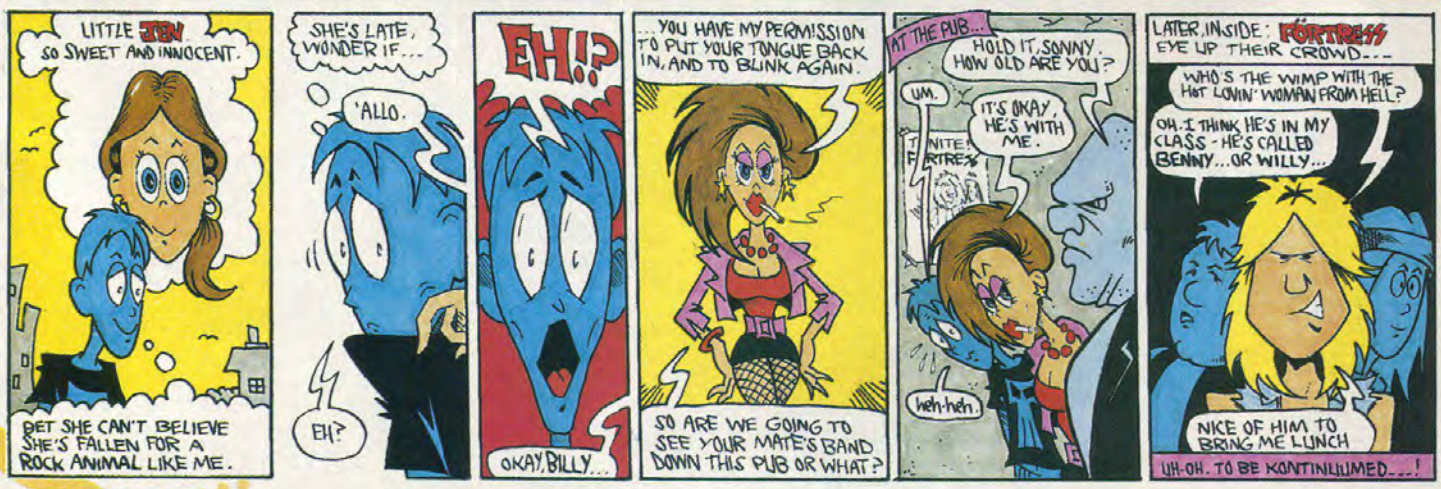
"After all," sez Joe, "he's the guy whose arse was all over the screen on 'Lady Chatterley'!"

Oh, the cheek of it all!

THE WEEK'S BIRTHDAZE!

Brad Whitford, Aerosmith axe-slinger, Michael Wilton of Queensrÿche and John Norum, February 23... Adrian Smith, ex-Iron Maiden, and Tim Nielson of Drivin' 'N' Cryin', 24... Brian Baker, ex-Junkyard, 25... Neal Schon, ex-Bad English and Journey, 27... The Who's Roger Daltrey and Skid Row's Rob Affuso, March 1!

KONTINUUM part 19...


LITTLE JEN SO SWEET AND INNOCENT.
BET SHE CAN'T BELIEVE SHE'S FALLEN FOR A ROCK ANIMAL LIKE ME.
SHE'S LATE, I WONDER IF...
'ALLO.
EH?
EH!?
OKAY, BILLY...
...YOU HAVE MY PERMISSION TO PUT YOUR TONGUE BACK IN, AND TO BLINK AGAIN.
SO ARE WE GOING TO SEE YOUR MATE'S BAND DOWN THIS PUB OR WHAT?
AT THE PUB...
HOLD IT, SONNY. HOW OLD ARE YOU?
UM.
IT'S OKAY, HE'S WITH ME.
HEH-HEH.
LATER, INSIDE: FORTRESS EYE UP THEIR CROWD...
WHO'S THE WIMP WITH THE HOT LOVIN' WOMAN FROM HELL?
OH, I THINK HE'S IN MY CLASS - HE'S CALLED BENNY... OR WILLY...
NICE OF HIM TO BRING ME LUNCH
UH-OH. TO BE KONTINUUMED...!

FRIDAY MARCH 11

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PLAYING DOWNSTAIRS IN DISCO II!

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IT'S SOFA-MAN!

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ISN'T HE FAMOUS OR SOMETHING?

OR SOMETHING!

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HARE-HU-HARE-HU!

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OR SEND S.A.E + CHEQUE TO: ROCK CITY, 8 TALBOT ST, NOTTINGHAM NG1 5GG (C.C. HOTLINE: 0602 483456)

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MARILLION
4TH/5TH MARCH
THERAPY?
4TH MARCH
PARADISE LOST
13TH MARCH
RAGING SLAB – PAW
13TH MARCH
SOUL ASYLUM
23RD MARCH
Please check for more new gigs
STIFF LITTLE FINGERS
26TH MARCH
WILDHEARTS
27TH MARCH
BLACK SABBATH
13TH APRIL
SOUND GARDEN
16TH APRIL
DAVID LEE ROTH
21ST/22ND MAY
MONSTERS OF ROCK
4TH JUNE
PINK FLOYD
12TH/13TH/14TH/ OCTOBER
MEATLOAF
2ND/3RD/5TH DECEMBER

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THE LOVE REACTION £6/£5
+ RAINY TAXI
11th LAWNMOWER DETH
+ SUPPORT £5/£4
12th DOGS D'AMOUR
+ ORPHIC SOUP £6/£5
28th TYKETTO
+ SUPPORT £7.50/£6.50
APRIL
13th SONNY RHODES
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SKIN

LIVE IN MARCH

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7 NORWICH, Oval Rock House
8 LONDON, Marquee Club*
10 STOKE-ON-TRENT, The Wheatsheaf
11 BRADFORD, Club Rio
12 PRESTON, The Mill

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Featuring Exclusive Tracks - OUT 28th FEBRUARY
Parlophone

marillion

MCP PRESENT
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THE brave TOUR
PLUS SPECIAL GUEST **JOHN WESLEY**

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B/O TEL: 0603 505401

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THURSDAY 24TH FEBRUARY
B/O TEL: 0532 442999

GLASGOW BARROWLANDS
SATURDAY 26TH FEBRUARY
CREDIT CARDS TEL: 031 557 6969

WOLVERHAMPTON CIVIC HALL
MONDAY 28TH FEBRUARY
B/O TEL: 0902 312030

AYLESBURY CIVIC HALL
TUESDAY 1ST MARCH
B/O TEL: 0296 86009

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Phil McIntyre presents

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PLUS SPECIAL GUESTS cathedral AND GODSPEED

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HAMMERSMITH LABATTS APOLLO
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Box office tel: 0633 259676

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NEW ALBUM - **'CROSS PURPOSES'** OUT NOW Cat. No: EIRS 1067

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Plus SUPPORT

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PAW

HEADSWIM

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LONDON ASTORIA 2
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MANCHESTER UNIVERSITY
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TALKIN' 'BOUT REVOLUTIONS

So what does a combination of bands drawn from everything from Rock to Reggae, from Soul to Punk, come together to make up? Crikey, it's the sounds that RICHEY JAMES of the MANIC STREET PREACHERS will sell his soul for!

GUNS N' ROSES 'Nightrain'

"We first saw 'em on the MTV clip from The Ritz in New York, and they were one of the most exciting bands I'd ever seen in my life. They looked so beautiful, and Izzy was just stunning!

"The last video I saw of them was from a Tokyo Dome show, where Axl changed his clothes about 14 times in one song! It's in the realms of Take That! I can't understand it. And Matt Sorum is difficult to look at, difficult to listen to, and difficult to stomach!

"Axl's really underrated as a lyricist, though. 'Sweet Child O' Mine' is one of the most amazing love songs ever written, and 'Welcome To The Jungle' is one of the most hateful, but people just dismiss him as a redneck. He's one of the few people I'd like to actually meet and talk to."

JOY DIVISION 'She's Lost Control'

"A big part of my adolescence, and some of the most beautiful lyrics ever. Ian Curtis was one of the few lyricists whose stuff you could call poetry, and he's the only musician whose death I was ever saddened by.

"I love music, but I couldn't give a f**k if anybody dropped dead tomorrow. I wouldn't shed a tear..."

THE CLASH 'Lost In A Supermarket'

"A really alienated song, about not belonging and not fitting in, linked to consumerism. Everyone buys things because they think it's gonna make them a better person. Everybody buys deodorant and after-shave because they think people will find them more attractive, but it doesn't make any difference. Deep down, everyone knows it."

THE SMITHS 'Reel Around The Fountain'

"The first band that really impressed me. I've seen more of their gigs than any other band's. The words are more important to me than their music, although Johnny Marr was a fantastic guitarist. I think Metal fans would be really surprised if they gave The Smiths a chance. Slayer fans and Smiths fans are similar in so many ways, but they just won't tolerate each other."

SEX PISTOLS 'God Save The Queen'

"One of the most incendiary bands of all time, and one of the first to really mean it. They crammed so many brilliant songs onto one album, and 'God Save The Queen' has the most political lyrics of all time, just because it doesn't try too hard. If you go onstage and say, 'Vote for this political party', you've lost it.

"Steve Jones is the most underrated guitarist ever, and Nirvana are such a good band because they're one of the first American bands to understand the Sex Pistols and their music. Most others just think Punk is an excuse to swear!"

DINOSAUR JR 'Get Me'

"I was never a massive Dinosaur Jr fan, although I've always liked J Mascis' attitude. He's very laid back – his daily routine seems to be, 'Stay in bed, get up, see friends, smoke dope, go to bed'. It was the first time an American seemed to have the same background as me!"

THE BEATLES 'Golden Slumbers'/'Carry That Weight'

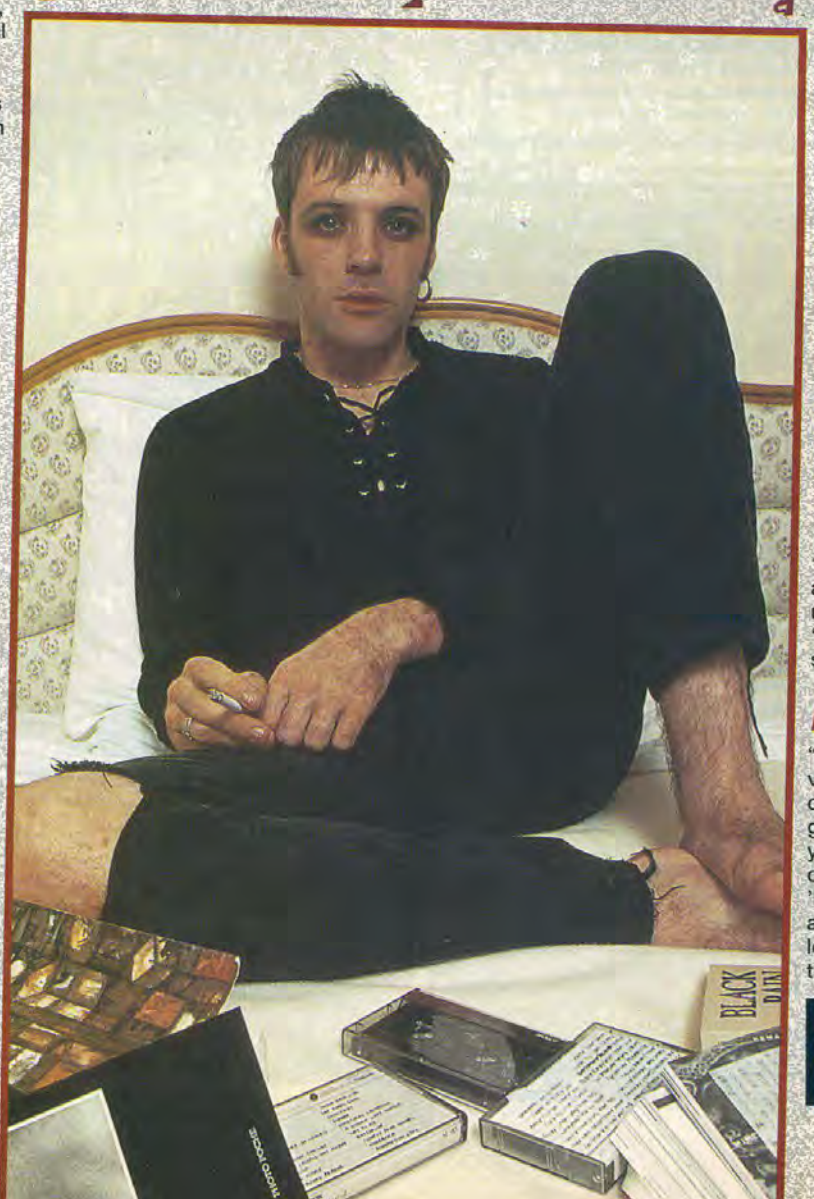
" 'Golden Slumbers' makes me cry every time I hear it. People seem to think that 'Revolver' is the best Beatles album, but only in that it's the first one they wrote on drugs. But 'Abbey Road' is much better, and they were one of the first bands to get better at what they did. The Beatles before 'Revolver' were bullshit."

BOB MARLEY 'Give Thanks And Praises'

"From 'Confrontation', which is one of the last things Island Records released before he died so tragically. It's his best by a long way, with lots of references to Jah, and Biblical references which I'm not interested in.

"I never saw the point of organised religion, probably because I had to go to church so much when I was younger.

"I went to a tin-shack chapel in Wales when I was seven. There was some fat old c**t onstage, screaming at you and humiliating people. I only went again one time when my grandfather died. I sat there, thinking it might make me feel better, but it did f**k all."



U2 'Who's Gonna Ride Your Wild Horses?'

"Their finest moment. I've never been a U2 fan – I spent my whole f**king adolescence telling people how bad they were! To me, they were too bombastic, too self-indulgent and too convinced that they could change the world. I've never fallen for that crap. But the 'Achtung Baby' album and '...Wild Horses' are good and very emotional."

ARETHA FRANKLIN 'Angel'

"One of the most soulful voices I've ever heard. 'Angel' pisses on all her other, inconsistent work – it's a really sad, weary love song. *'Gotta find me an angel...'*. With a voice as good as hers, it's really hard to ruin a song, and 'Angel's got everything. Really seminal."

LED ZEPPELIN 'Rain Song'

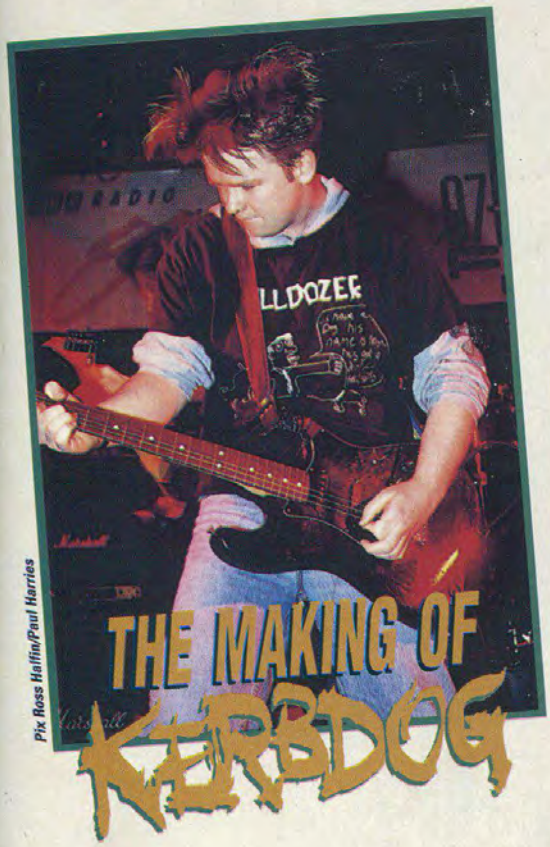
"James (Dean Bradfield, Manics vocalist) had been trying to convince me of Led Zeppelin's genius for about two or three years. All you'd hear at school discos was 'Black Dog' or 'Rock 'N' Roll', and I didn't like 'em at all. 'Rain Song' was the first one I loved, and it's more depressing than any Joy Division song!"

Richey James left the razor-blades alone long enough to talk to JASON ARNOPP!

Pic Ray Palmer

NEXT ISSUE

PANTERA
BEYOND HOSTILE!



Pix Ross Halfin/Paul Harries

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.....PLUS!.....
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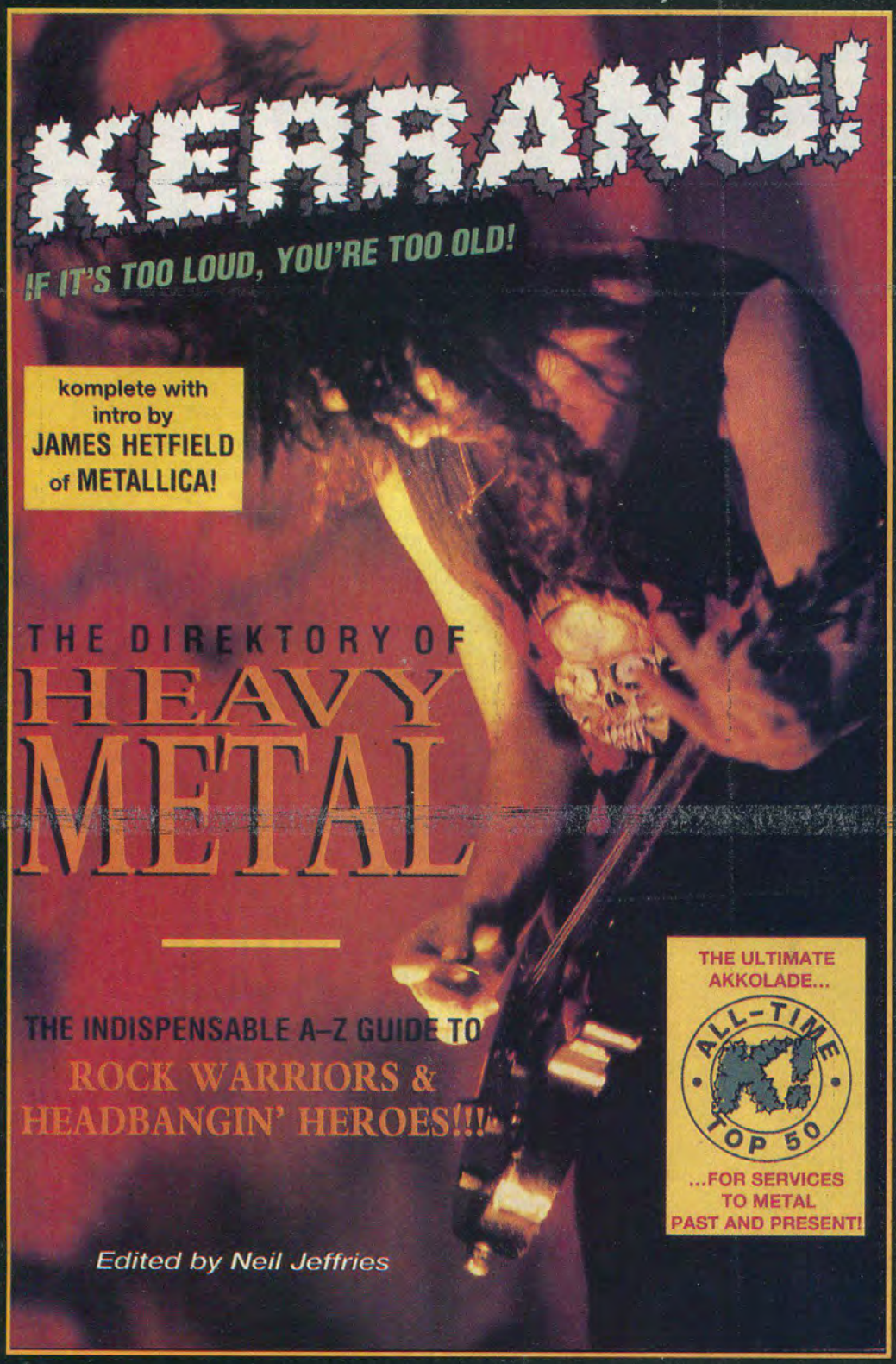
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